FEB 15 1915

VOGUE

This number a

FORECAST

of

Spring Fashions

LIBRARY OF CONGRESS DIVISION PERIODICAL
FEB 16 1915

February 15, 1915

The Vogue Company
CONDÉ NAST, *Publisher*

Price 25 cents

Smart—Stylish—Captivating

Deep Yoke and Sleeves lined with Peau de Cygne

Style No. 627 made only in White Chinchilla, No. 1174 as shown, in the fashionable Bell effect, at $20.00.

Style No. 618 as shown, in fine, dressy, Double-Twist Covert, No. 1760 Olive, No. 1761 Light Tan, and No. 1759 Oxford, at $22.50.

Style No. 610, Fine Covert cloths No. 1757 Olive Tan, No. 1758 Dark Olive, No. 1779 Light Tan, at $19.50.

These coats are the very newest Kenyon models. If your dealer has not yet received them, ask him to order from us; if he will not do so, the Vogue Shopping Bureau, 441 Fourth Avenue, New York, will purchase these coats for you at the above prices.

Kenyon Motor Coats, Raincoats and Palm Beach suits are made in all suitable weights and fabrics and may be had of reliable dealers everywhere.

New York:
Fifth Ave. Bldg., 23d St. & 5th Ave.

C. Kenyon Company

Chicago:
Congress & Franklin Streets

Tone That's where the Victrola is pre-eminent

The Victrola brings to you the pure and varied tones of every musical instrument, and the beauty and individuality of every human voice—all absolutely true to life.

Such fidelity of tone was unknown before the advent of the Victrola—the *first cabinet style talking-machine;* and this pure and life-like tone is exclusively a Victrola feature.

"Why exclusive with the Victrola?"

Because of the patented Victrola features, which have been perfected after years of study and experiment:

"Goose-neck" sound-box tube—the flexible metal connection between the sound-box and tapering tone arm, which enables the Victor Needle to follow the record grooves with unerring accuracy.

Concealed sounding-boards and amplifying compartment of wood—provide the very limit of area of vibrating surface and sound-amplifying compartment, so absolutely essential to an exact and pure tone reproduction.

Modifying doors—May be opened wide, thereby giving the tone in its fullest volume; or doors may be set at any degree, graduating the volume of tone to exactly suit every requirement. Closed tight, the volume is reduced to the minimum and when not in use the interior is fully protected.

Victor system of changeable needles:—A perfect reproduction is possible only with a perfect point—therefore a new needle for each record is the only positive assurance of a perfect point. You also have your choice of full tone, half tone or further modification with the fibre needle.

It is the perfection of every part, and its perfect combination with all other parts, that gives the Victrola its superior tone—that makes the Victrola the greatest of all musical instruments.

There are Victrolas in great variety from $15 to $200 and any Victor dealer will gladly demonstrate them and play any music you wish to hear.

Victor Talking Machine Co., Camden, N. J., U. S. A.

Berliner Gramophone Co., Montreal, Canadian Distributors

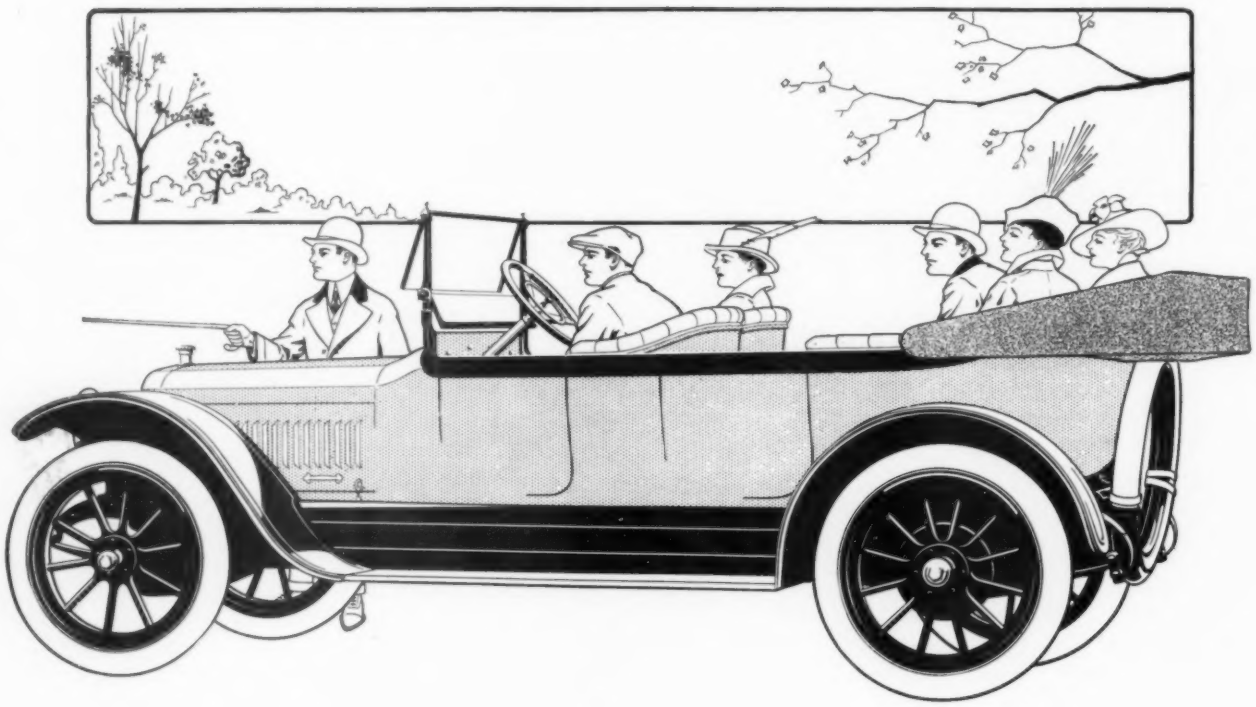
Always use Victrolas with Victor Records and Victor Needles—*the combination.*
There is no other way to get the unequaled Victrola tone.

Victrola XVI, $200
Oak or mahogany

Victor
"HIS MASTER'S VOICE"
REG. U.S. PAT. OFF.

See the New-Size $2285

WINTON SIX



Your Own *Personal* Car

Automobile buyers have long complained that they could not obtain genuine quality in any but the biggest and costliest cars. When they wanted cars of medium size, they were forced to accept medium quality. So we have brought out the high-grade New-Size Winton Six, with 3 5-8 by 5 1-4 six-cylinder motor, and 128 inch wheel base.

This car fills a place never before occupied. Supplies a want never before satisfied. Highest of quality in every feature, and at a price hitherto impossible—$2285. And, best of all, we finish your personal car in a color scheme of your own selection, making it distinctly *your own* personal possession, not merely an anonymous vehicle.

Write today for complete catalog

The Winton Motor Car Co., 21 Berea Road, Cleveland, Ohio

Franklin Simon & Co.

FIFTH AVE., 37th and 38th Sts., NEW YORK

SPECIAL SALE FOR FEBRUARY

New Spring Models

Girls' Washable Dresses

No. 2—**Hand-embroidered Smocked Dress** of French chambray, in pink, blue or tan, box-plaited open-front model, smocked in front, hand-embroidered, white galatea collar and cuffs, finished with tie. 6 to 12 years. Value $4.75 **2.75**

No. 3—**Girl's Jumper Dress** of French ramie linen, in white, copenhagen, rose or russet, guimpe of white French linen, collar and cuffs scalloped and hand-embroidered, jumper of ramie linen, hand-embroidered wide belt of material; gored skirt. 8 to 15 years. Value $9.75 **7.50**

No. 4—**Girl's Combination Dress** of striped madras and ramie linen, in rose, copenhagen, russet or green, dress of striped madras with coatee of ramie linen in color to match stripes, finished with black velvet ribbon, embroidery batiste collar and cuffs, pearl buttons. 8 to 15 years. Value $8.95 **6.50**

No. 5—**Girl's Dress** of Striped Gingham, in brown or blue coloring, open-front model, hemstitched collar and cuffs of white pique, piping and sash of chambray in contrasting color, plaited skirt. 8 to 15 years. Value $4.75 **2.75**

No. 6—**Girl's Dress** of French ramie linen, in white, copenhagen, rose or leather, button-front model, collar and cuffs hemstitched, novelty buttons, gored skirt with tunic, plaits front and back, belt of material with pockets. 10 to 15 years. Value $6.95 **4.50**

No. 7—**Guimpe Dress** of Ramie Linen, in white, old blue, rose, leather or green, box-plaited Russian model, hand-embroidered in design and scalloped edge, including detachable guimpe of white batiste. 6 to 12 years. Value $5.75 **3.75**

SALES AND EXCHANGES

Wearing Apparel

HANDSOME black silk suit, $25.00. Blue faille afternoon gown, $15.00. White embroidered silk, $15.00. White homespun Norfolk suit, never worn, $45.00. Black plush and chantilly lace dinner gown, $30.00. All excellent condition. Size 40–42. No. 235-D.

VERY handsome imported midnight blue jet evening gown, real lace gown, black silk suit. Excellent condition. Size 44. $75 for lot. No. 237-D.

FOR SALE—$65 dancing frock, $15. $40 serge dress, $15. $65 black taffeta dress, $12. $60 evening coat, $12. $50 eponge wrap, $8. Sizes 36. No. 238-D.

WHITE, brocaded chiffon velvet evening gown, size 38. Cost $150—Sell $35. Sterling silver mesh bag. Cost $45—Sell $20. Natural goura. Cost $20—Sell $10—worn once. No. 239-D.

BLACK chantilly lace over white satin. Size 34–36. Sell $29. Dark blue moire velvet and satin. Size 34–36. Sell $20. Beautiful white fox furs. Sell $40. All in perfect condition. Latest models. No. 240-D.

FOR SALE—Antique mandarin coat, hand-embroidered butterflies in all colors on purple ground, interlined, perfect for evening wrap, full length. Cost $300 in San Francisco—Sell for $100. No. 241-D.

ATTRACTIVE dark blue serge dress combined with blue and dark green plaid cloth. Black satin sleeves and girdle. Soft linen and net chemisette. Excellent condition. Size 36–38. $15. No. 242-D.

FOR SALE—Short rose velvet evening dress. Latest model. Price $90. Sell for $50 on account of going into mourning. Size 38. Absolutely new. No. 243-D.

BEAUTIFUL navy blue broadcloth riding habit. Size slim 36. Made by expert Fifth Avenue tailor. Divided skirt, worn once. Cost $125—Will sell $35. No. 244-D.

FOR SALE—Seal skin coat, 36 inches long, 40 bust. $90. Worth more. Large white crepe shawl heavily embroidered, $40. Would exchange for Oriental rugs. No. 245-D.

FOR SALE—Cream color or ivory new Renaissance lace robe, trained. Make exquisite wedding gown, $20. Cost $50. Beaded old rose chiffon tunic, $22.50. Cost $55. No. 247-D.

TWO evening dresses. Size 38. Pale green charmeuse and lace. Pink chiffon and lace. Cost $85 each—Sell either for $20. No. 250-D.

FOR SALE—Gowns for southern wear. White crepe de chine, blue summer silk, white satin, taupe satin (new), negligees, two motor coats. Perfect condition. No. 251-D.

TWO Paisley shawls. One excellent condition, 60x130, small red center; 60x128, mended. Large soft red center. Unusual border. $250 each. No. 254-D.

LATEST model, Giddings, worn once, black velours de laine suit, skunk collar and cuffs. Size 38 to 40. $95. Will take $35. No. 255-D.

IVORY tone old lace, chantilly pattern. Sufficient to trim wedding dress and edge veil. Perfect condition. Never used. Bargain at $20. No. 257-D.

FOR SALE—One Harris tweed outing suit, Norfolk coat, size 40, never worn. Sell $40. Blue serge coat dress, with two waists, plaid, and navy charmeuse. Size 40, worn twice. Sell $50. Navy chiffon cloth waist, net guimpe, long sleeves, size 40, never worn. Sell $20. No. 258-D.

HAND-MADE silk lace for dress in three pieces, skirt, waist and trimming. Cost $275 in Paris. Price $100. No. 262-D.

ATTRACTIVE set, lynx-baby caracul, lined sand-colored faille, will sell $40. Moire caracul coat, lined gold and blue brocade, will sell $125. White satin dancing frock, flesh-chiffon and pearls. Cost $135—Sell $35. Georgette model, light green, crystal tunic. Cost $150—Sell $40. Mogabgab sport coat, French blue. Cost $65—Sell $20. No. 263-D.

WONDERFUL evening gown, white satin, draped black lace. Cost $150—Sell half. Mandarin coat. Cost $200. Sacrifice. Size 34–36. Write for particulars. No. 260-D.

FOR SALE—Beautiful set of moleskin furs, perfect condition, scarf 2 2-3 yards long, 20 inches wide, latest style, melon muff. Cost $350—Sell $100. No. 264-D.

MINK coat finest skins, latest style, three-quarter length, perfect condition. Cost $1000—Sell $400. No. 265-D.

To Answer These Messages

1. Reply in a stamped envelope, unsealed, and with the number of the message in a corner. (For instance, 350-A.) Enclose this in an outer envelope and mail it to Vogue. Do not telephone—all communication must be through the mails. Post-cards not accepted.

2. Send Vogue no money—wait until the other woman writes to you.

3. If her letter is satisfactory, then send Vogue your money order or certified check for the amount agreed upon. We will have the article sent to you, and will keep your money on deposit until you instruct us to send it.

4. **Never send any article to Vogue.** The advertiser pays the expressage on articles sent for inspection—the one inspecting pays the return expressage if the article does not suit.

To Insert Your Message

When you wish to sell something which you do not need—or to buy something which you do need—send your message to Sales and Exchanges. The price is $2 for 25 words, or less. Additional words, 10 cents each. Check or money order must accompany message; be sure to write your name and address very plainly.
Your message for the April 1st Vogue should be received on or before February 25th. Address all communications to Sales and Exchange Service, Vogue.

"I have tried Sales and Exchanges with the result that I now have a beautiful antique four poster for only $22.00"—says a Vogue reader from New Hampshire.

Each day we receive letters from women who find Sales and Exchanges of great value to them. In one particular, at least, women are alike—they love bargains, and these they find always in the Sales and Exchanges of Vogue. Read them over and see for yourself.

This department is like an exclusive market place—filled with opportunities for the women of taste. There is no publicity. Only Vogue and the other woman will know your name.

SALES AND EXCHANGES SERVICE
VOGUE 443 FOURTH AVENUE NEW YORK

Wearing Apparel—Cont.

FOR SALE—On account mourning, evening wrap, very handsome, dark cardinal chiffon plush, white satin lining, skunk collar. Copy Drecoll model. Cost $125—Sell $50. Worn three times. No. 256-D.

ANTIQUE Arabian burnoose, blue, white embroidery, $15. Black broadcloth and satin suit, braid and fox trimmed. Worn only few times. Late model. Cost $100—Sell $45. No. 266-D.

MAGNIFICENT India crepe shawl, smoke grey, heavily embroidered, deep fringe, $100. Two handsome Roman sashes (imported), $5 and $7. Lace and embroidered collar, beautiful, $15. Two real Duchess lace berthas, $25 each. Real Russian lace collar, $10. Long string imported white coral beads, $15. No. 267-D.

WISH to dispose of clothing, very little worn, in both suit, coat and dresses. All good styles. 34–36. No. 268-D.

PAISLEY shawl. 5x11 feet—unusually large size. Red centre (exceptional). Rich in colors, beautiful design. Excellent condition. Examination invited. Bargain at $200. No. 269-D.

Wearing Apparel—Cont.

OLD FLORENTINE necklace with pendant in emeralds and pearls. Exquisite design, cannot be duplicated for $200. Price $135. Also black thread lace shawl. No. 271-D.

WANTED—A cross saddle riding habit in linen, or other light weight, washable material consisting of coat and breeches with Puttee riding gaiters. Size small 36. No. 280-B.

WANTED—By a woman 33, 5 feet 5 inches, bust 36, to purchase wearing apparel, regularly from very smart dresser. Perfect condition absolutely necessary. No. 281-B.

Miscellaneous

FOR SALE—Paris evening wrap, white satin broadcloth. Size 36. Cost $100—Sell $40. Never worn. Mahogany grandfather's clock case, antique model, perfect condition. $50. No. 253-D.

FOR SALE—Half interest in prosperous dressmaking establishment, furnish material, $50. $100 per gown. References. No. 205-D.

Miscellaneous—Cont.

FOR SALE—Rare India Camel's hair shawl, large square black center, very wide, elaborate border, exquisite pattern. Sacrifice $300. Also handsome repoussé five-candled silver candelabra. Perfect condition, $20. No. 236-D.

SUN-BURST consisting 89 whole, pure, white diamonds, platinum setting. Cost $819—Sell $550. Suitable for engagement or graduating gift. Also small cello, good condition, $15. No. 249-D.

OLD blue and white coverlet, hand-woven tablecloth, heavy fringe, suitable for bedspread; patchwork quilts, never used. Paisley shawl. New hand-woven pink and white rag rugs. Reasonable. No. 252-D.

ANTIQUE Mahogany furniture, Marquise lace flounce, real laces. Cloisonne placques. Oil paintings, hand-embroidered fire-screen, tortoise shell fans, bronzes, camel's hair and embroidered crepe shawls. No. 261-D.

FOR SALE—Attractive valuable Millinery Shop in wealthy neighborhood, New York City. Preparations for Spring under way. Most select clientele. Moderate rent. Excellent opportunity. No. 270-D.

Professional Services

LADY wishing excellent care during confinement can find it in home of competent physician, wife trained nurse, beautiful New England village. Only one patient. Highest references. No. 598-C.

EDUCATED couple living in country and understanding scientific care of children will, in order to provide superior education for own children, assume care child. Infant preferred. Highest references. No. 590-C.

A CULTURED well-educated woman, thoroughly competent and having good executive ability wishes position as supervising housekeeper in a refined family or will chaperon young girl. No. 655-C.

WOMAN'S club papers written and typewritten (state length desired), and manuscripts criticised and corrected by a college graduate, writer and club president. No. 677-C.

WOMAN'S club papers written by a club-woman who is a college graduate and a member of a well-known literary family. State length desired. No. 690-C.

A YOUNG woman of excellent family and education would like a position as governess or companion. Willing to assist in entertainment. Can sew and pack. No. 691-C.

CAPABLE young Southern woman desires position as companion or secretary to lady or young girl, or will act as chaperon. No. 692-C.

CULTIVATED young Southern woman, executive ability wishes a position in private family as companion or secretary at once. Willing to travel. References exchanged. No. 693-C.

REFINED Southern woman of forty, with natural executive ability and vast housekeeping experience, desires position in hotel, school, or hospital as supervisor. No. 694-C.

REFINED young woman, graduate nurse, Jefferson Hospital, Phila., masseuse, desires position as traveling companion to semi-invalid, or elderly man or woman, for indefinite time. Highest references. No. 695-C.

CULTURED young lady desires position as secretary, companion or governess. College education and extensive travel with London finishing school. Congenial temperament, executive ability. Excellent references. No. 696-C.

A GRADUATE nurse with a post-graduate course in massage, would like a position with an elderly person. Five years' experience. Excellent references given. No. 697-C.

DO you need a traveling companion? A cheery, red-haired young woman (heretofore independently traveled) would be glad to arrange trips with and for you. No. 698-C.

A REGISTERED trained nurse wishes permanent position, caring for child or invalid in refined family. Reasonable terms to right party. Highest references. No. 699-C.

TUTOR-COMPANION.—Young man, college graduate, Master's degree, wishing to see Hawaii and Orient, desires to act as traveling companion or tutor. Expenses only. Experienced traveler. Finest references. No. 700-C.

WANTED—Experienced designer and stamper for Art Needlework Shop in Atlantic City. Must be able to make perforated patterns. No. 701-C.

Correct Mourning Apparel

In Macy's specialized Mourning Department will be found wearing apparel and accessories for all periods of mourning.

Our personal "Shopping Service" is at your command.

A—COLLAR & CUFF SET of white French organdie and black pleated net. Collar fastens with small moire ribbon bow. **Price $2.49**

B—GEORGETTE CREPE COLLAR in either black or white; French folds of self material. **Price $2.69**

C—CREPE COLLAR in either black or white; flared at top and slightly wired. Collar fastens with crepe bows. **Price $3.49**

D—COLLAR of white net, wired at back. Revers and collar edged with pleated footing. Cuffs to match **Price $2.69**

G—DRESS OF LUSTRELESS BLACK CREPE DE CHINE, as shown in illustration, has close fitting hip yoke, deeply pointed at sides; full side pleated skirt. The bodice with bands and buttons of bengaline has a high Normandie collar of pleated chiffon. The long sleeves are gathered into close fitting cuffs; Vestee of black tucked chiffon. All sizes. **Price $27.75**

H—SUIT OF DULL BLACK GABARDINE OR BROADCLOTH, as shown in illustration, is an advanced Spring model. The coat, semi blouse effect, is ornamented at back with silk inserts. The new collar is of soft dull moire. The ornaments on Coat have pendants of moire. The Coat, silk lined throughout and interlined, can be had in the same model for Southern wear without interlining. All sizes. **Price $27.75**

E—CREPE DE CHINE BLOUSE, as illustrated, in either black or white, is of charming simplicity. The wired back collar falls gracefully in three deep points over a crepe cravat, which ties in a small bow. Crepe band also outlines the neck. Deep points of the crepe finish the cuffs **Price $6.74**

Mourning Millinery and Accessories

I—MESH-BAG of gun metal, six-inch frame, full reversed mesh. **Price $6.74**

J—UMBRELLA; taffeta; handle of carved ebony. **Price $4.96**

K—BEADS of carved wood with a dull mat finish. **Price $1.49**

L—VEILS, 1½ yds. long; Tuxedo meshes. Border of various widths crepe or grosgrain ribbon. $1.89 and $2.97. Veil illustrated, **Price $3.49**

M—VEILS, 1¼ yds. long; Tuxedo mesh, rounded border of crepe or grosgrain ribbon. 98c. Veil illustrated, **Price $1.49**

N—SAILOR HAT: dull finished peau de soie. The soft crown is trimmed with two shirred silk fans. Fancy straw faces the brim. **Price $6.89**

O—OBLONG SAILOR HAT—Narrow brim and crown of dull taffeta. Tiny rosebuds and foliage at front; ribbon bow at back. **Price $5.94**

F—FAILLE SILK BLOUSE, as illustrated, is distinguished by its clever collar which may be worn high or opened low in "V" neck effect. Dull finished melon shaped buttons fasten the Blouse and trim the close fitting scalloped cuffs. **Price $5.49**

P—WOMEN'S GLOVES of real French kid glace, pique sewn, Paris point back and two pearl clasps. **Price $1.69**

R. H. Macy & Co.

HERALD SQUARE BROADWAY 34th STREET to 35th STREET NEW YORK

VOGUE'S SCHOOL DIRECTORY

Each school represented below is recommended to the patronage of our readers

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AMERICAN ACADEMY OF DRAMATIC ARTS
FOUNDED IN 1884

Connected with Mr. Charles Frohman's Empire Theatre and Companies

FRANKLIN H. SARGENT
President

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THE SECRETARY, ROOM 162, CARNEGIE HALL, NEW YORK

ELINOR COMOSTCK SCHOOL OF MUSIC
41 East 81st St., one block from Central Park, N. Y. C.
This School, endorsed by Paderewski, Gabrilovitsch, Katharine Goodson, etc., has been transferred to larger quarters in order to receive the numerous pupils unable to go abroad for studies. Modern comfort. Single rooms. Home life and care. Association in daily life with greatest virtuosi. Music, Literature, Languages, History of Art, Classic Dancing. Day pupils accepted. Terms for boarders, $1500 a year. ELINOR COMSTOCK, Pupil of Leschetizky, *Principal.*

THE BRYANT SCHOOL *for* STAMMERING
An institution for the correction of speech defects. Established by a physician in 1888. Methods embrace remedies for nervous conditions as well as speech training. Even short courses show immediate improvement. Individual instruction. New, instructive booklet, "Speech Disorders and Their Treatment," free.
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Indiana

ELMHURST

Country School for girls, where health is considered first. Outdoor sleeping, study and exercise. Certificate admits to colleges. Number limited to 25. R. F. D. No. 6, Box V, Connersville, Ind.

HOW VOGUE CAN HELP

SELECTING the school is by no means easy. There are a thousand questions that beset the mother whose children are to leave for school. Will my daughter or son be happy? Will they make the highest possible gain in their knowledge? Will they be with people of refinement? Will they have the comforts that they have been accustomed to? Will they develop and grow in their new environment? These, and a great many others, instantly flash to the mind of her whose children are to finish their education away from home.

Why not put the responsibility on Vogue s shoulders; for Vogue knows intimately over 400 schools? Why not get the advice of Vogue who has visited and inspected those schools and has advised over a thousand mothers as to the best place for their children?

But first look through the schools on these pages. Perhaps here, in large space or small, you will find exactly the school you are seeking. Then write to that school for complete information. If, however, for any reason there is not on these pages the school, or the type of school, you are seeking, write Vogue. Give Vogue all details possible—where you prefer the school to be located, the approximate amount of tuition, the previous schooling, the object of the child's education. Vogue will respond with information about two or three schools that should fit your needs.

VOGUE SCHOOL SERVICE
443 Fourth Avenue **New York City**

OAKSMERE

Mrs. Merrill's School for Girls

Orienta Point **Mamaroneck, N. Y.**

The Residence at Oaksmere

Situated in a most beautiful part of Westchester County, Oaksmere offers a complete college preparatory and finishing course. Magnificent grounds with all outdoor advantages. One-tenth of a mile fronting on Long Island Sound. Special training in advanced English, literature, art, history and the languages, as well as a thorough training for grace and ease of manner. Catalogue giving complete information, and showing many views of this unique school, may be obtained upon application. Address

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MISS HALL'S SCHOOL
for Girls
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1853 Maryland College for Women—1915
Baltimo e suburbs. Magnificent new fireproof buildings. Large campus. Domestic Science and Arts. Full musical equipment; pipe organ. For High School graduates, two and three year courses. Degrees are confer ed. Non-sectarian.
Charles esley Gallagher, D.D., Pres., Box E, Lutherville, Md.

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THE BERKELEY SCHOOL for GIRLS, at Newport, R. I.
In a very beautiful part of Newport. Wonderful climate. Offers Newport's unusual advantages. Cultured surroundings. Preparatory and finishing courses. Art, music and languages especially emphasized. Outdoor life. *For circular address*
The Berkeley School for Girls, Newport, R. I.
Principal: Mrs. Stephen Elliott Balch

KNIT FOR THE SOLDIERS

Do your share. Thousands of women, the country over, are knitting garments for the war sufferers. To meet this demand we recently turned over a part of one of our mills to the manufacture of worsted knitting yarns suitable for soldiers' sweaters, mittens, mufflers or socks.

For $1.10 we will send you a solid pound of the finest, softest, pure wool, four-ply American worsted yarn. Orders for one or one hundred pounds filled at this rate. Add postage for parcel post. All colors. Samples on request. Full knitting instructions furnished.

PEACE DALE MANUFACTURING COMPANY
Mills at Peace Dale, R. I. (Founded 1801) **New York Office: 334 Fourth Ave.**

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Private residence in exclusive neighborhood adjoining Fifth Avenue's best shopping district.

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VOGUE'S SCHOOL DIRECTORY

Each school represented below is recommended to the patronage of our readers

THE FINCH SCHOOL

A School for Girls of College Age

A New Departure in Education

as in any other field, must be elucidated to be understood, and the Finch School takes this opportunity to bring to the notice of earnest and inquiring parents an already proved and successful, but very different, method in the education of girls. The day of the untrained woman—one who knows no one thing thoroughly and does nothing well—has gone by. College is not the best place for all girls, and the various technical schools are too limited in their scope for those who can have wider opportunity. A different type of school is needed for the girl who wants to continue her work, for perhaps two years, toward some definite end.

The Finch School, established in 1900, receives girls who have completed the courses of the regular secondary schools and prepares them for actual living

First. By giving them thorough training in some art, craft or subject of study.

Second. By stimulating their interests and sympathies through contact with the artistic, intellectual and social currents of modern life in a large city.

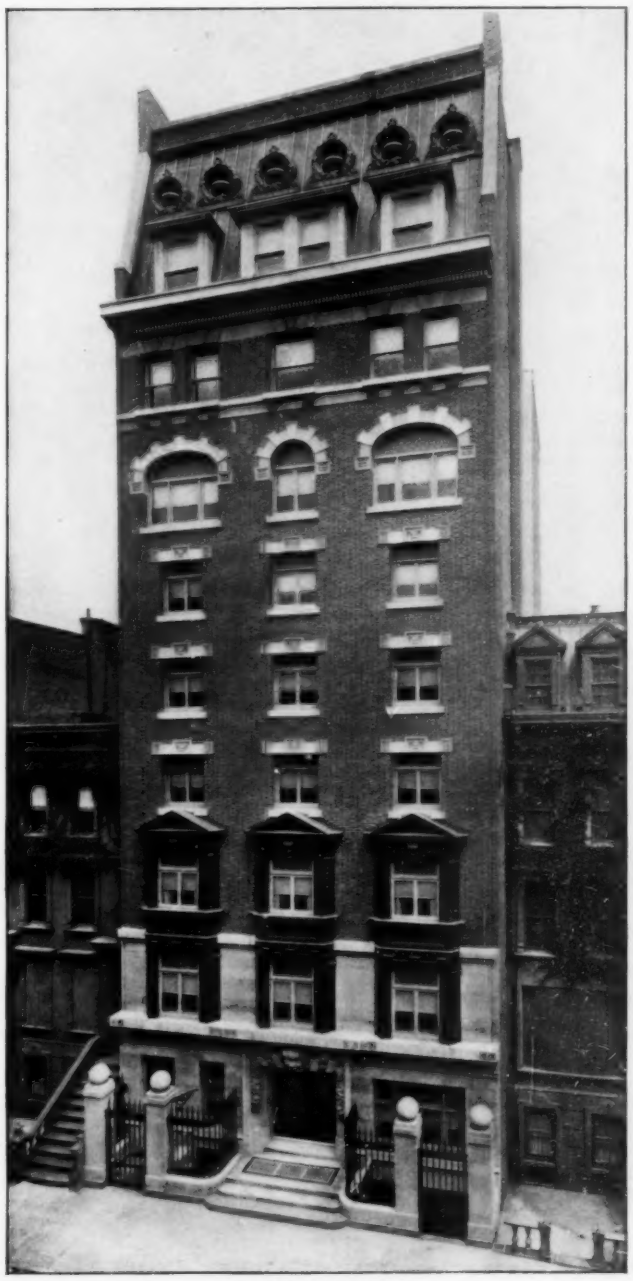
Third. By an environment, strict as to care and chaperonage, but happy, free and unconstrained in individual development and in the association with their instructors and with each other.

Each pupil must choose one of the following major subjects, of which there are twenty, divided as follows into three general groups:

TECHNICAL	FINE ARTS	ACADEMIC
1. Domestic Training	*8. Piano (with Harmony Ensemble and Music History)*	*15. Psychology and Economics*
2. Dressmaking and Millinery	*9. Voice*	*16. English Literature and History*
3. Interior Decorating	*10. Violin*	*17. Modern Languages*
4. Bookbinding	*11. Piano and Voice*	*18. English Writing (Short Stories, Plays, Verse, etc.)*
5. Costume Design	*12. Drawing and Painting*	*19. Natural Science*
6. Jewelry Design	*13. Modelling and Sculpture*	*20. College Preparation*
7. Secretarial Training	*14. Dramatic Art and Aesthetic Dancing*	

The major course selected must occupy at least half the student's time, thus giving her the great advantage of concentration upon this subject of her choice; she then selects, from a wide range of elective studies, those which correlate best with her major study, and lecture courses which broaden her general outlook upon life. A typical course would be as follows: Piano (Major Study), seven points; Psychology, three points; French, three points; Directed Reading, two points; Lectures, one point.

The school will accept only ambitious girls of good manners. Applicants must be introduced by a personal visit or by letter from a former pupil. Fees from thirteen hundred and fifty dollars (Academic), to eighteen hundred dollars (Piano and Voice).



The School Building

A MORE complete description of this school, its courses and its life, will be sent on application. Requests should be addressed to—The Secretary, The Finch School, 61 East 77th Street, New York City.

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The Cleanest & Cleaner of them all

WHEN gold-hunters discovered the borax fields in California in 1849, they also found something of more value than gold to millions of women.

Borax is so cheap it is within the reach of everyone—and so good there is nothing better of its kind to be had at any price.

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Use it in the laundry—in house-cleaning—in your bath. And look for the 20 Mule Team Brand, because it insures purity.

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Shoppers' and Buyers' Guide, Vogue, 443 Fourth Ave., New York.

A Man from Ohio Meets a Dancing-Master from Cairo

WHEN a bank president from Cincinnati is introduced by Vogue to a dancing-master from Cairo, and when the meeting place is New York City—are you not a little surprised by Vogue's ability to make long-distance introductions?

Yet this is just what happened last month. A banker in Cincinnati read on these pages the little advertisement of Professor A. Albert Saato. He wrote for information and so satisfactory was the reply that he came to New York to study under Professor Saato.

Nor is this an exceptional case. Professor Saato's little message first appeared in the Shoppers' & Buyers' Guide in January, 1913. From the very start, women and men have come to him from all over the United States—some of them with the Vogue clipping in their hands.

Professor Saato is a Frenchman from Cairo where dancing is a finished art and where he studied it for years. A few lines written to the Shoppers' & Buyers' Guide of Vogue tell in Professor Saato's own words what Vogue has done for him.

"The results from my Vogue advertising are a perpetual surprise to me! Not only do my Vogue pupils come in from New York City alone but from cities and towns all over the United States. Only recently I received a request for my booklet from Cheyenne, Wyoming. Bookings for lessons have been made here from great distances. I am convinced of the value of my little advertisement in Vogue, and I shall continue advertising on a yearly basis."

—A. ALBERT SAATO.

All around you on these pages are opportunities to find desirable shops and establishments of every kind. Follow these pages closely, and throughout this year you will not once be at a loss for shopping suggestions.

SHOPPERS' AND BUYERS' GUIDE **VOGUE** **443 FOURTH AVE.** **NEW YORK**

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A classified list of business concerns which we recommend to the patronage of our readers

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MATERNITY GOWNS & INFANTS' Outfits to order. Winter Gowns $7.50 to $12.50. Complete Layettes $10 to $50. Write for catalog. Elizabeth C. Leay, Rockford, Ill.

MME. BROWN ALLISON, 63 W. 46th St., formerly with Mme. Bachman. Evening gowns $25 up. Afternoon and Trotteur gowns $18 up. Blouses $5. Remodeling. Tel. Bryant 2373.

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Next door to Martha Washington Hotel.
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Uptown Styles. Downtown Prices.

COOPER, Importer. We feature exclusive afternoon and evening frocks. Some very chic models at $19.50. Illustrations cheerfully mailed on request. 2425 B'way, bet. 89 & 90 Sts., N.Y.

CONSULTING COSTUMER. Sample, model & high grade slightly worn gowns, wraps, etc., for ladies & children at ½ price and less. M. H. Jennings, Box 209, Fitchburg, Mass.

A. E. ROCK—Afternoon, Evening & Dancing Gowns. Simple morning and street dresses. Maternity Gowns. Negligee & Tea Gowns, Waists, Wraps & Novelties. 23 W. 38th St., N. Y. City.

CONANT, INC.—Dancing Frocks a Specialty. Also gowns for Southern wear. Unusual designs at attractive prices. 366 Fifth Ave., New York, and Berkeley Building, Boston.

SAMPLE GOWNS & WAISTS that are "real values." Entire stock greatly reduced to make room for our new models Golden Specialty Shop, 17 W. 42 St., R. 209; 47 W. 34 St., R 707

SHOPPERS' AND BUYERS' GUIDE

A classified list of business concerns which we recommend to the patronage of our readers

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EASTER CARDS that are different. Dainty & refined. Engraved; hand-colored. Beautiful sentiments. Illus. catalog "Pleasant Pages," Free. Little Art Shop, 1421 F. St., N. W. Wash., D. C.

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Hand-colored on imported deckle-edge stock. Gift Shops write for Special Rates.
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Greeting & Place Cards for Valentine's, Easter and all occasions. Free Circular.
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GIFT SHOPS EVERYWHERE
Sell Davis Quality Cards.
There's one for every occasion.
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EYE-LASH & EYE-BROW GROWER
Absolutely grows hair and harmless to the eye. Results assured. Price $1.00
Mrs. Mac Hale, 420 Boylston St., Boston, Mass.

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HAVILA METHOD stands for Healthy Hair—Recommended by physicians. Miss Kathryn O'Connor, Hair Specialist, Professional Bldg., 17 E. 38th St., N. Y. Tel. 3524 Murray Hill.

PARKER'S method of Hair Treatment cleanses scalp of imperfections, promotes healthy hair; personal consultation. Write for book "Y" "Healthy Hair," 51 W. 37 St., N. Y. Tel. 202 Greeley.

MME. EURELLE—Face & Scalp Specialist. For years confidante to fashionable women. Maker of Mme. Nordica's wonderful Skin Food, $2. Sulphur Dandruff Cure, $1. Parlor, 200 W. 72d St.

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OLD JEWELRY—Remodeled and Reset—Our Specialty. Personal ideas carried out.
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A RING BY "WINN" is a joyous possession; designs at request; no repetitions; workmanship exquisite; prices consistent.
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TAILORED GOWNS REMODELED to prevailing styles. 19 years' experience. Tailored suits from $65 up. J. H. Comstock, 286 Fifth Ave. (30th St.), N. Y. Tel. 158 Madison Sq.

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French Tailored Gowns.
Exclusive designs and faultless workmanship.
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FULL INSTRUCTIONS, all material to make yourself smart hats each season, and practical lessons in millinery are in Mme. Lole's Hat Patterns. Catalog free. 516 Fifth Ave., N. Y.

SMART HATS FROM $3.50 to $10. Designers Samples at Wholesale Prices. We specialize in Hats of the very latest mode at above prices. Francis Hat Co., 347 Fifth Ave., N. Y. Suite 1002.

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New York

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MRS. C. B. WILLIAMS, New York Shopping. Will shop with you, or send anything on approval. Services free. Send for bulletin of Spring Specials. 366 Fifth Avenue, New York.

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AT LONG RANGE

Something of Vogue's capacity for making introductions at long range may be judged from the brief account of Professor Saato's dancing school on the first page of the Shoppers' & Buyers' Guide in this Vogue.

If you see a New York shop advertised on these pages, and if *you* are in New York, nothing could be simpler than to make a call upon it. But, as the experience of Professor Saato and his pupils suggests, it isn't necessary for you to be in New York at the moment. You can come on; or you can write.

Many of the shops that appear here, month after month, are well worth a visit, even if that visit brings you across the continent. At the very least, you can write.

Ladies' Tailors—Cont.

E. KOSINER—Smart tailored suits $50 up. Afternoon and evening gowns, $35 up. By mentioning Vogue 10% off. 2509 Boardwalk, Atlantic City. 55 W. 45th St., New York City.

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Silk Lamp Shades
Candle Shades
Vases Fitted up. Special Order Work.

W. F. HABEKOTTE, CRAFTSMAN
The Society of Arts and Crafts, Boston, Mass.
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All kinds of Leather Goods repaired or renewed.
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OLIVIA CROSS-STITCHED & Block-printed Linens. Quaint designs. Hand-dyed linens. Baby, Children's & Anniversary Gifts. Prizes. Send for list. Olivia, 2375A Fairfield Ave., Bridgeport, Ct.

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CAROLINE MIHR-HARDY, SOPRANO
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PLAITED CHIFFON TIES in all colors, $1.50. Fashionable standing collar real Val. edge, $1.75. Children's smocked dresses with embroidered collar & cuffs, $4.50. Jane Clark, 9 E 43 St. N.Y.

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EXCLUSIVE MODELS IN NEGLIGEES—Pullman Gowns for travelers. Breakfast Tunics in exquisite materials. Matinees for trousseaux. Booklet. The Misses Elkins, Marblehead, Mass.

SHOPPERS' AND BUYERS' GUIDE

A classified list of business concerns which we recommend to the patronage of our readers

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New York (*Continued*)

IRMA KORY, 18 W. 45th ST., NEW YORK Shops for or with you without charge. Anything sent on approval. References. Circulars. Smart gowns a specialty. Tel. Bryant 3886.

MRS. W. H. TURNER, House Decorations. General Shopping. Send for Circulars. Cable Wilturn. Telephone 1181 Bryant, 59 W. 45 St., New York.

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MRS. CAROLINE PLOWS. Years of experience have taught me that certain shops excel in certain lines. Let me give the benefit of my experience. No charge. 7 W. 92 St., New York.

SHOP IN NEW YORK—Elizabeth C. Malady will purchase for you, personally, anything in wearing apparel or gifts. Prompt service. No charge. 33 Convent Ave., N. Y.

MRS. ANNA PRAHAR will send anything on approval or accompany you to the New York shops; no charge. Bank references. Write 114 W. 79th St., N. Y. Phone 7140 Schuyler.

MRS. R. C. ATWOOD—MRS. B. T. WOOD General shopping for or with patrons. No charge. References. Shopping for children a specialty. 12 yrs. buying experience. 139 W. 75th St., N.Y.

MRS. NAYAN TALLER. Shops with or for patrons. No charge. Prompt and personal attention to every order. Circular. Bank references. 1493 B'way, Room 209, N. Y.

NEW YORK'S NEWEST IDEAS & wonderful bargains described weekly. Write for free letter, "Beautiful Things I See," Shopping free. Irene Stephens, 156 Fifth Ave., N. Y. Tel. 822 Gram.

MRS. HELEN ROBERTS, 28 W. 182 St., N. Y. Will purchase for or with you. Personal attention. Without charge. References. Out of town orders filled. Tel. Fordham 490J.

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MAKE MONEY—Represent us in your town. Make generous profits. Special offer to start you. Austro-Hungarian Co., 4 E. 30th St., N. Y.

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BEAUTY HINTS. The Marinello System will make your complexion as clear & youthful as a child's. Nothing like it. Endorsed by physicians. Marinello Main New York Office, 366 Fifth Ave.

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MME. HELENE SWIFT'S DERMATINE—A scientific astringent compound for flabbiness & preventive of wrinkles. Nourishes & builds up the tissues, restoring youthful facial contour.

DERMATINE is world renowned. It is harmless. Send 25c for sample bottle. "Helene Swift's Beauty Creations." 168 W. 48th St., N. Y. (Just East of Broadway.) Tel. Bryant 5614.

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THE "VACUUM CLEANER SHOP" sells every cleaner known (42 kinds), at almost wholesale prices. Largest assort. in the country. Price list. Eureka Sales Co.,131-B, W. 42 St.,N.Y.

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DURING FEBRUARY—GIFT SHOPS—This year's successful novelties shown at Park Avenue Hotel, N. Y., by John H. C. Nevius of 208 E. 38th Street. To the trade only. Nothing at Retail.

DO YOU WANT THIS YEAR'S SUCCESS for your particular customers? Ask Mr. Nevius for the Parson's Nut Bowl. New finishes. New prices. Park Avenue Hotel All February.

PHILIPPINE BASKETS hand wrought by the little brown folk. Ladies "adore" them. In stock many sizes, shapes, prices. All attractive, with Nevius. All February. Park Ave. Hotel.

ALICE FROM WONDERLAND FIGURES, receiving with the Duchess—the Mad Hatter—the Mock Turtle and six friends, Mr. Nevius assisting. All February at Park Avenue Hotel.

SCRAPE YOUR SHOES ON LEOPOLD. See newest door stops—latest book marks—Jadish sewing bracelets—Chinese things, Italian—Japanese—still Nevius. All February—same place.

ALL FEBRUARY—NEVIUS—Park Ave Hotel—coat hangers new. Spool holders—Mirrors—candlesticks—foot stools—pin cushions—candle shades—cake covers—Bridge pencils—and—

WORDS FAIL ME—ASK NEVIUS. This is not a catalogue—just a suggestion of things for Shops—Southern or Northern—Winter or Summer—Eastern or Western shops.

JOHN H. C. NEVIUS of 208 East 38th Street, New York, will have an exhibit of things not elsewhere procurable at Park Avenue Hotel through February. Everybody come.

Willow Furniture

BRENNAN WILLOW FURNITURE—Best made & inexpensive. Mail orders with money-back guarantee a specialty. Sketches on request. Walter J. Brennan Co., 7 E. 42d St.,N.Y.

SPRING

LOOK at your window. It may be snowing, it may be a dark, wintry day—but all around you people are preparing for the thousand and one interests of Spring. And, from the standpoint of all the shops you will meet on these pages, Spring is very near indeed.

Even now, indeed, you will find that many of these little announcements hark forward to the new season. This is true, not alone of the dressmakers, milliners and tailors, but of many others. Many really splendid suggestions for your Spring buying are to be found on these pages of the Shoppers' & Buyers' Guide.

If you cannot make a personal tour to many of them, at least you can write—and you will be pleasantly surprised by the answers and the information you will receive.

ELIZABETH HUBBARD'S ROSE TINT A rouge in jelly form of most natural coloring. Cannot be detected. Harmless; lasting & delicate. 75c jar. Elizabeth Hubbard, 106 W. 47 St.,N.Y.

SWEET 16 BLUSH, for tinting cheeks & lips. Makes you look young & charming. Harmless & defies detection. Postpaid 50c. Sample 10c. Sweet 16 Co., 4211 Broadway, New York City.

THE GERBAULET PURPLE LINE For Scientific Care of the Skin. A visit or correspondence solicited. Gerbaulet Institute, 500 Fifth Avenue, N. Y.

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YOUTH & BEAUTY PRESERVED by The Viking Preparations. For sale at Altman's, McCreery, Sterns, Lord & Taylor. By mail. Wright Sisters, 153 E. 54th St., N.Y. Booklet.

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ROUGE LIQUIDE—RIVIERA. Gives a natural tint to pale complexions and cannot be detected. 35c and 50c. Parfumerie Riviera, 450 Fifth Ave., N. Y.

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FASCINATING EYELASHES are acquired through the use of Albeaux Cream—restores a growth to eyebrows & lashes. $1. White & White, 15 V No. Carolina Ave., Atlantic City, N. J.

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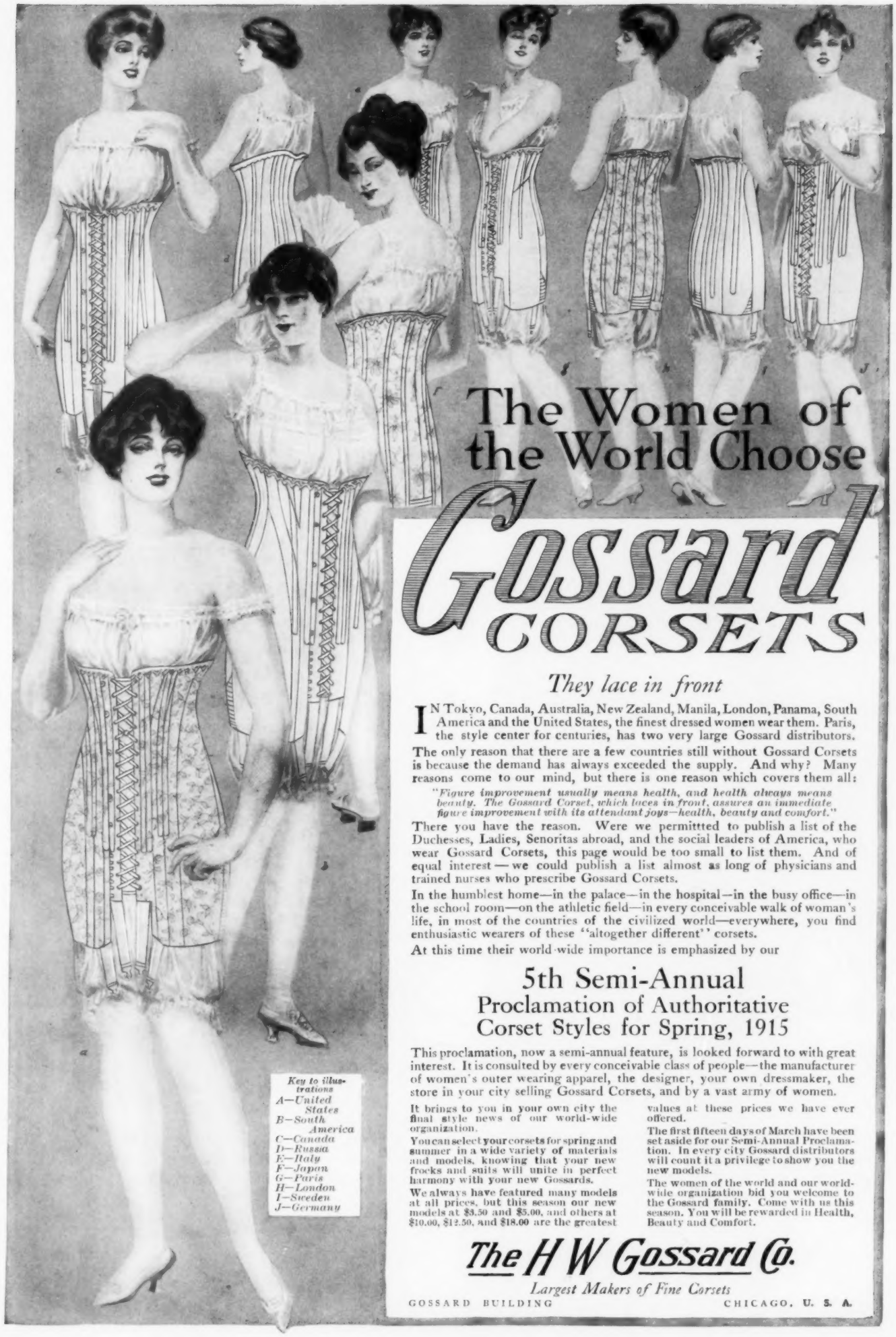

The Women of the World Choose Gossard CORSETS

They lace in front

IN Tokyo, Canada, Australia, New Zealand, Manila, London, Panama, South America and the United States, the finest dressed women wear them. Paris, the style center for centuries, has two very large Gossard distributors.

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> *"Figure improvement usually means health, and health always means beauty. The Gossard Corset, which laces in front, assures an immediate figure improvement with its attendant joys—health, beauty and comfort."*

There you have the reason. Were we permittted to publish a list of the Duchesses, Ladies, Senoritas abroad, and the social leaders of America, who wear Gossard Corsets, this page would be too small to list them. And of equal interest — we could publish a list almost as long of physicians and trained nurses who prescribe Gossard Corsets.

In the humblest home—in the palace—in the hospital—in the busy office—in the school room—on the athletic field—in every conceivable walk of woman's life, in most of the countries of the civilized world—everywhere, you find enthusiastic wearers of these "altogether different" corsets.

At this time their world-wide importance is emphasized by our

5th Semi-Annual Proclamation of Authoritative Corset Styles for Spring, 1915

This proclamation, now a semi-annual feature, is looked forward to with great interest. It is consulted by every conceivable class of people—the manufacturer of women's outer wearing apparel, the designer, your own dressmaker, the store in your city selling Gossard Corsets, and by a vast army of women.

It brings to you in your own city the final style news of our world-wide organization.

You can select your corsets for spring and summer in a wide variety of materials and models, knowing that your new frocks and suits will unite in perfect harmony with your new Gossards.

We always have featured many models at all prices, but this season our new models at $3.50 and $5.00, and others at $10.00, $12.50, and $18.00 are the greatest values at these prices we have ever offered.

The first fifteen days of March have been set aside for our Semi-Annual Proclamation. In every city Gossard distributors will count it a privilege to show you the new models.

The women of the world and our world-wide organization bid you welcome to the Gossard family. Come with us this season. You will be rewarded in Health, Beauty and Comfort.

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Largest Makers of Fine Corsets

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(From etching by Helleu)

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Madame Rubinstein does not pretend to "wizardry" in her beauty-work—this being the charming compliment paid her by one of the most beautiful women of now so unhappy France, Madame Jeanne Faber of the Comédie Française—but she *does* know the ins and outs of a woman's beauty requirements. And what is more to the point, she can fully satisfy these requirements in her own uniquely unfailing way.

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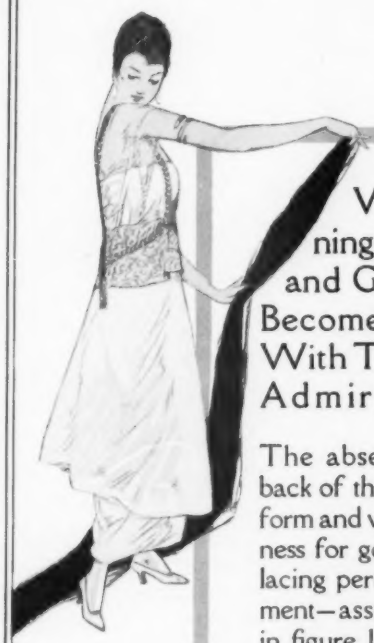

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The Locomobile, viewed from this standpoint, is an Uncommon Car.

The Locomobile Closed Car is an Uncommon Car. The beautiful English Broadcloths, French Tapestries, Velvets and Velours were selected and imported for the Locomobile only. Silk Curtains, Silk Cords, Laces, Braids and Carpets are woven and dyed to harmonize with individual decorative schemes. The Tiffany Studios have designed artistic Lighting Fixtures.

The builders of the Locomobile for 15 years have concentrated the utmost effort on a limited number of very fine motor cars. The result—the Locomobile—exhibits the very highest refinement, both structurally and artistically.

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By many the Locomobile is deemed unnecessarily strong and fine; unnecessarily expensive; but it is not a car for the many, but for the few. The effort of the Locomobile is dedicated to Quality, not quantity.

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A word to new readers

VOGUE'S SERVICES

Be sure you make the very most of them

The next Vogue will be the

SPRING PATTERN NUMBER

Dated March 1

FEBRUARY 15, 1915

VOL. 45. NO. 4
WHOLE NO. 1017

THIS is the season of the year when Vogue always makes a goodly number of new friends. In mid-February, year after year, new names appear on our subscription list; and just as you feel a natural impulse to put your best foot forward when introduced to a new and delightful person, so does Vogue feel precisely the same impulse to make itself particularly agreeable to these new readers.

If, for example, you have picked up Vogue occasionally on the news-stands, but are now beginning your first subscription, you will find that Vogue offers a great many services which you have previously not known very well. Any one of these may, at any minute, prove a real friend in need. Vogue wants you to know about them, so that when occasion demands you can instantly avail yourself of them. For instance, there is the

SHOPPING SERVICE

Vogue will buy for you any article pictured or mentioned in Vogue itself. Vogue's shopping experts always know where to buy everything, and where to buy most reasonably. This service is at your disposal without charge. Even in New York City, there are many women who prefer to save the time and annoyance of hunting from shop to shop by letting Vogue perform all their commissions. And outside of New York, there are thousands of people who buy in this manner through Vogue. All you need do is to send your cheque or money order to cover the cost of the articles desired.

PATTERN SERVICE

Then there is the Pattern Service. From the thousands upon thousands of new models produced each spring and autumn, Vogue selects two or three hundred of the very best for publication, in stock pattern form, at fifty cents each. The very next Vogue (see right-hand column on this page) will contain a full showing of our spring models in these patterns, and, in the meanwhile, there is a good assortment of them on pages 59 to 64 of this Vogue. Again, when a social or dress perplexity arises, you have but to consult Vogue's

ANSWERS TO CORRESPONDENTS

You are giving a dinner, the invitations are out, and a matter of good form perplexes you. Write to Vogue, and back comes an enlightening answer. Or a question of the correct fashions comes up. You appeal to Vogue again and with equally good results.

These are but a few of the very many things that Vogue offers you—things that seem quite apart from its nature as a magazine. But Vogue is not only something to read; it is something to use. The more you know Vogue, the more you will realize that Vogue is an active agent, here in New York, ready to fulfil your wishes and to act for you in a capable, resourceful way, not alone in simple matters, but in those which call for tact, judgment, and knowledge of the world.

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IF you have read Vogue's annual Pattern Numbers in the past, you will know why—unless as a subscriber you receive Vogue regularly through the mails—it is not safe to put off securing your copy until the issue actually appears. The only way to make perfectly sure is to tell the newsdealer now to reserve your copy for you and to hold it until you call.

The cover of the next (March 1) Vogue is by Helen Dryden

The models shown in the next Vogue, including all the principal details of the smart costume, have been selected by Vogue from among the creations of all the designers. Many of these ideas have been simplified and adapted for publication in pattern form.

The next Vogue, therefore, will be not merely a picture book of excellent new styles, but a great catalogue from which you can at leisure select a great many of those models which most appeal to you. And you will not only see the newest and best designs, but will be told the ways and means to add the "touch that tells," including new ways to finish a collar, to hang a skirt, to cut a sleeve—besides all such important details as the kinds of trimming to use and the kinds of materials to combine.

AS A REFERENCE BOOK

Even if the patterns themselves were not in this way immediately available, the Spring Pattern Number would be in great demand as a complete reference book of the more practical fashions that will be worn by really well-dressed women this spring. To miss the next Vogue would, therefore, be almost as unlucky for the woman who does not yet use Vogue's patterns, as for her who uses eight or ten of them each season. Be on the safe side—tell the newsdealer to procure your copy and set it aside until you call for it.

Photograph copyrighted 1915 by Marceau, N. Y.

MRS. ANTHONY J. DREXEL, JR.

At the wedding of Mrs. Harry Livingston Kaufman, Mrs. Anthony J. Drexel, Jr., who was matron of honor, wore this lovely orchid colored costume. Her transparent hat of orchid tulle made a plaited halo about her face, and she wore orchids for a girdle. Mrs. Drexel, formerly Miss Marjorie Gould, is a sister of Lady Decies

VOGUE

PARIS PREPARES THE SPRING MODE

Though the Parisienne Herself Wears But the Plainest of Tailored Suits, Paris Has Made Provision That the World Shall Not Go Unfrocked

IT is not good form, in war times, to mention names. Press dispatches are dated vaguely at "a town in France," or "a point on the frontier"; but for the time being, the region termed "the theatre of war" is practically not on the map. The movements of the allied troops are enveloped in an impenetrable cloud of mystery, tinged with the smoke and blood of battle, from the dense haze of which English soldiers emerge now and again and make their way to the coast—going home for the week-end. It seems odd—and so English. But the grimness of the war game must be lightened considerably by these excursions.

THE SOLDIER'S WEEK-END

Crossing from England to the Continent—to a port that must be nameless—one meets on the boat an amazing number of these soldiers, returning from a few days in London. Clad in fresh khaki from top to toe, or in war togs showing unmistakable signs of wear, the officers are as coldly correct as it is possible for English officers to be, while the "Tommies" are gay and swaggering. When I crossed recently, returning to Paris after a brief absence in New York, the Channel was in a nasty humor. Long, ugly, greenish gray waves of a size that would do credit to the mid-Atlantic swirled over the decks and drenched alike the just and the unjust—the seasick and the "good sailor." The recollection that there were such things as submarines was only slightly mitigated by the assurance that somewhere near, although out of sight, Britain's gaunt gray destroyers were guarding the route cross-channel.

Bristling with bayonets and somber with rifles the crowd on the pier, half in khaki, half in the red and blue of France, silently eyed the disembarkment,—silently, but most watchfully, for not a passenger but was searched anew by eyes sharpened by experience and ominous with doubt. And there were some passengers who had successfully passed the scrutiny of Scotland Yard and the authorities at the English port who were turned back at the French coast. It is easier nowadays for the proverbial camel to pass through the eye of the proverbial needle than for any one without the proper credentials to enter France. Every "i" must be dotted and every "t" crossed, every signature affixed in its appointed place, your photograph on your passport and your passport held at the proper angle in your hand, before you will be allowed to pass the lynx-eyed officials of the port and set a timid foot on French soil. France is on guard.

TO PARIS THE LONGEST WAY

Ranks of gray, dust-covered motor-ambulances marked with the insignia of the Red Cross were drawn up on the pier. Huddled together a little farther on were a dozen motor-buses from the London streets and mud-caked automobiles, dressed like their occupants in khaki, waiting to receive their quota of officers and men and return to the trenches. Last of all, the train for Paris crept slowly away from the pier and started on the long road to that once gay city—a long road indeed, in war time. Several times we apparently lost the way, then picked up the trail again and crawled in and out of towns we had never before heard of, or stood on sidings while Red Cross trains slipped by in the darkness; then started on again until, at last on the right track, we rumbled into the train sheds at Paris.

Among the many frocks which offer evidence of marked attention to the bottom of the skirt is this blue taffeta and chiffon model, finished with taffeta cording

PARIS IS STILL PARIS

And after all, Paris is not so much altered. The shops — most of them — are open. Taxis whirr through the streets, the fountains are playing, the theatres are opening one by one, and Ciro's is crowded at tea-time. The weather is fine—for Paris in winter; the sun shines in a fully half-hearted fashion all day, and it rains only all night. Turcos, Zouaves, smart French officers in their new coats, and many men in khaki are to be seen in the streets. Belgian uniforms are more rare. One sees a few—not many—wounded, often with newly won medals for distinguished service, worn with pride above the bandages.

All the Paris couturiers will have their usual openings in February—that has been long decided. In fact, at the mere mention of any other possibility the couturiers are quite indignant. The workrooms of the rue de la Paix are humming with the activity of preparation and one sees unmistakable signs of life on all sides in the Place Vendôme. A few large houses and many smaller ones will hold their openings about the first week in February, or even earlier, while the openings of most of the large houses will, as usual, be about February 15. It has also been definitely announced that the Paris couturiers will participate in the San Francisco exposition, and a showing of exceptional interest is promised.

OF PROPHETS AND PROPHECY

Difficult as it is in ordinary seasons to prophesy the mode with any accuracy, it is even more difficult in this year of disaster. Mid-season models have been few and far between, and they have been launched with evident timidity. It is only here and there that one glimpses what may prove to be a hint of the coming fashion.

Just at present the Parisienne affects the greatest sobriety in dress. Tailored frocks of puritanical simplicity are all that one sees in the streets and tea-rooms, or at the matinées. Evening performances there are none, as yet, and as the restaurants are obliged to close at an early hour, not much attention has been paid, so far, to dinner or evening gowns.

The four models shown on page 16 are typical of the tailored suit in which the Parisienne elects to clothe herself this season. These quiet suits, so inconspicuous in color and so simple in line as to seem almost half-mourning, announce that even the Parisienne has this season no thought to spend on costume. Smart she must be, and well groomed,—when was the Parisienne otherwise?—but she seems to have demanded from the couturiers the suit that would accomplish that end with the least possible effort, to have donned it, and to have refused further consideration to the subject of *chiffons*. The American woman who would follow the Parisienne's lead, must this year go soberly clad in tailored suits of somber color though perhaps of rich material. Yet Paris fashions of more elaborate type will undoubtedly be forthcoming in February, for though the Parisienne can not and will not wear gay attire until the war is

Of sober cut and conservative flare is this suit of "dried orange" linen, worn with a close black velvet turban trimmed with dull blue ribbon and braving the dictate of severity by one small red rose

A ruffled petticoat dropped below a skirt slit at the side to further emphasize it, buttoned collar, and absence of flare mark the Jenny suit of beige gabardine and beige taffeta shown at the right above

over, the Paris designers will undoubtedly create new styles to meet the needs of the American woman.

The evident activity of the large houses and the busy reopening of the smaller houses, some of which closed at the beginning of the war, give evidence that new modes and many of them will be forthcoming in February, but just what the features of this new mode will be it would require a seer to divine. Predictions as to the width of skirts vary from one for a skirt two and a half metres for tailored suits to one of eight yards for frocks. There are disturbing rumors that collars will be high, boned, and stiffened, and that basques both boned and fitted will be in order. There are whispers of sleeves with puffs at the elbow and of afternoon frocks with no sleeves at all, or the merest apologies for sleeves. One prominent house foretells, sub rosa, the continuance of *moyen âge* lines; another speaks of snug bodices and clearly defined waist-lines, such as some of the mid-season models have shown.

RUMORS OF FASHIONS TO COME

As regards tailored suits, one may predict with somewhat of certainty, for of these there have been a considerable number of mid-season models. Unlike the shaped, flaring coats which achieved considerable favor in New York during the early winter, the tailored coat worn by the Parisienne is more or less *vague* in shape, and is often loosely belted. The skirt of the coat does not flare, pronouncedly, but is, instead, rather straight and only moderately wide, as is the skirt underneath. Neither are the skirts and jackets so persistently trimmed with fur as they have been in New York. Fur cloaks are worn—I saw a marvelous one of Russian sable at a smart restaurant recently—and there are loose scarfs and sizable muffs of chinchilla or of some dark fur.

At present the smartest tailored skirts are not more than two and a half metres in width—some are even less than that—and they are, almost without exception, close fitting at the hips, an effect accomplished by means of yokes of odd design. Occasionally a model shows a few plaits, but as a rule the flaring lower part of the skirt is frankly fulled on to the yoke, usually with the fulness on the hips and the back and front of the skirt quite flat and plain.

TRUTHS OF TAILORED SUITS

Jackets are rather short and generally loose, although there is the usual exception in the form of a jacket which fits the figure more closely than any we have had for years. This jacket is exceedingly short with a rippling skirt scarcely extending to the broadest part of the hips. One is really sorry to see the tight coat reenter fashionable circles after having been ostracized so long. We have been so comfortable in the loose, low-collared garments!

High but soft and rather loose collars mark the two mid-season Jenny costumes in gabardine, shown in the middle of this page. Buttons are a prominent feature on these coats, as on many which have been shown in the past few weeks, and the coat at the bottom of the page shows a limited use of the braiding which is a possible

Tailored suits of puritanical simplicity are affected by the Parisienne. Grandfather's stock and the soldier's cap inspired the finish for this blue serge suit

At the left a mid-season model of gabardine from Jenny predicts skirts full but straight, collars high and coats braided,—but who can be sure about braiding?

The fitted and boned basque finds a charming exponent in a bodice of Nattier blue silk. White straw, pink roses, and black velvet make a hat large as the parasol and frankly girlish

No ear was lent to the rumors of high collars by this crisp little frock of organdy, but it heeded the indications of full skirts, normal waist, and of sleeves with a flare at the wrist

The bodice with a peplum, the skirt without flare, and the frock without trimming are smartly made from blue and white checked taffeta and topped by a big hat of blue straw

element for the new mode. In cut this coat suggests the Eton in front but is long and loose in back. The skirt at the top of the page shows a clever handling of the full skirt, and both suits emphasize the French absence of flare.

THE WING COLLAR

The Parisienne is wearing the high collar with her tailored suits. Of white linen, well stiffened, one model of these collars buttons directly up the middle of the front and flares suddenly at the top in sharp-pointed triangles which dart into space from each side of the chin. A somewhat similar collar, shown with the suit at the lower right on page 16, is the richer for a cravat of black taffeta which is wound about the throat in such a way that the long pointed ends of linen lie rather flat against the cheek, quite after the fashion of the "neck-cloth" arrangement which was considered smart by our grandfathers. It is rumored that the high collar will figure largely in the February fashions, though the mid-season model at the upper left on page 16 marks the continued favor of the low cut.

That Paquin is determined that we shall enjoy the loose coat for a short time longer at least may be seen from the three sketches on page 19. The costume on the left is of dark blue serge, easily belted with a wide braided band of serge. The coat-skirt flares a little more than the flaring under-skirt, which is quite short, according to the prevailing fashion. I hear skirts are to be shorter next season—although how skirts could be any shorter than they are at present and remain skirts, passes comprehension.

The middle costume in the group on page 19 is also of serge, braided a bit across bust and hips, and finished with a simple collar and turned-back cuffs. The costume on the right is fashioned of thin cloth and has a wide silken girdle. Both coat and skirt flare on each side, at the hips, and the three-quarter sleeves suggest the balmy days of spring.

Mme. Lanvin, maker of charming frocks for young girls, is engaged in turning out some of the loveliest costumes ever produced in her salons in the Faubourg St. Honoré. Made of exquisitely tinted taffetas, daintily thin, her new models are spring-like and youthful to a degree. One of these taffeta frocks, sketched on page 20, is of black taffeta, and all the more chic on that account. The loose blouse is separate from the skirt, the outline of which it fits closely, and the entire frock is trimmed with roses and sprays of leaves done in stitching—a new version of Mme. Lanvin's "quilted" effects of last season. The extreme simplicity of this model gives great charm, and who but Mme. Lanvin could have designed a collar like the flower-like affair of palest pink crêpe that tops this delightful creation?

By a promise of respectful distance, the high collar seeks to win favor on a shirred blouse of white chiffon and tulle and small pearl buttons

LANVIN, COUTURIÈRE TO YOUTH

The evening frock sketched on page 20 is, again, Mme. Lanvin in her happiest mood. Of white tulle, thickly sewn with paillettes of opalescent pearl, it is girdled with white satin edged with the merest fringe of dark fur. This fringe crosses the girdle under the left arm, and just in front of this crossing is posed a rose made wholly of pink beads with green bead foliage, while a second bead flower is sewed to the girdle on the left side in the back. The frock is sleeveless, and the round neck is finished with a simple band of white tulle.

A third Lanvin frock, also sketched on page 20, is of cream chiffon so deep that it might be called beige. It is beautifully embroidered with gold, flecked with vivid blue. The tunic is bordered with brown fur, and the under-skirt is of brilliant blue chiffon.

ATTENTION, TO THE SKIRT HEM

Some of Mme. Lanvin's frocks are exceedingly wide, and they are seldom hemmed at the bottom. They are scalloped and bound on the edges, cut in tiny points with pendent loops of taffeta covered cord, or finished in some other new and original way. I saw the other day on the street a frock which might have come from this house. It was of blue serge, with a reasonably wide skirt and loose jacket, and it was

worn by a girl of perhaps sixteen. Coat and skirt were quite plain and were bordered at the hem with what appeared to be yellow fringe, but which on closer inspection proved to be loops of corded taffeta applied in the form of shallow scallops—a very pretty idea. Frocks for little girls are finished in this way and the tiny cords and folds form the daintiest trimming imaginable.

This novel finish is illustrated on the charming frock of dark blue taffeta and blue chiffon shown on page 15. Full skirt, and the lightly emphasized waist-line slanting toward the back, characterize this graceful model which has borrowed the sporran of the Highlander and constructed it of beads and fringe as a finish for the front of the bodice. The only trimming consists of embroidery, tassels, and fringes of colored beads. The smart little hat of black satin has two balancing calla-lilies in black and white satin.

Another engaging mid-season frock for afternoon wear, shown left on page 17, exemplifies the threatened coming of the snug and boned basque in its dainty bodice of Nattier blue silk, softened by white frills. The skirt is of Nattier blue silk broadly striped in lighter blue, and the touch of white is carried down by a frilly and filmy white apron.

An exceedingly simple frock which I have seen a number of times in different materials has a plain, slightly flared, yoked skirt, and a military coat, smartly belted and pocketed, but rather loose fitting and not of true military severity. I have seen this model oftenest in dark blue serge or gabardine, which makes it extremely sensible and practical.

I have recently noticed a new boot of soft glazed kid, with a rounded toe and a rather high Cuban heel. Like a man's riding boot, it wrinkles easily about the ankle, and it is laced firmly up on the inside, from sole to top.

It couldn't well be simpler, could it? —and yet this gown of crisp apple green taffeta asserts its worldly wiseness by the use of the very new silver-run lace and a bodice sleeveless utterly

Six to eight yards is one prediction of skirts, and an evening frock of yellow and white taffeta bears witness of its truth, though it seeks to confine its flare beneath many black velvet bows

TENTATIVE EVENING FROCKS

Of evening frocks a few tentative models have been shown by prominent houses, and two which are delightful in their youthfulness and entire simplicity are shown at the top of this page. That at the left was of apple green taffeta, with bodice and wide peplum of white lace run, in the fashion of the moment, with silver thread. Black velvet was used for the girdle, and touches of black were carried to the throat by a velvet band tied in a bow, and to the feet by velvet bows on the slippers of silver brocade. At the right is shown a girlish frock of yellow and white striped taffeta with white tulle yoke and sleeves, and accents of black velvet in shoulder straps, belt, and bows.

Never before has the Parisienne worn mourning so deeply mournful as this nun-like veil and cup-like collar and dull beads which suggest a rosary

After the clipped, pruned, and generally denuded headgear of New York, the broad paradise-plumed hats worn at Ciro's at the tea hour look odd indeed. There are many turbans to be seen, but fully half the hats are broad of brim, and trimmed with plumes that tower or droop about the face. The only large untrimmed hat which I have seen here had a very broad brim which sagged on the right side until it touched the shoulder. The hair underneath was drawn smoothly back from the face, save for a single ringlet which straggled down across the left cheek; while the lobes of the small pink ears were weighted with large balls of rosy coral which were the only bits of color visible, for the broad hat, and the velvet frock cut with severe, elongated V, were of the densest black.

No farther in the direction of smallness can go the new turbans of satin in black or white, but of course it is always possible that the heron trimming may grow longer

Very small smart turbans of white or black satin such as those sketched on this page, have appeared in numbers in the last two weeks. A white satin turban is jauntily trimmed with smart bows of black velvet ribbon, while the black ones are trimmed with odd, plaited rosettes of black ribbon, with paradise, or with round white beads. Other turbans sport short streamers of black ribbon, reminding one of a Scotch bonnet, except that the streamers are seldom placed in the back, but are on the side. Straw hats are still rare in Paris, though one sees a few of straw covered with tiny heron plumes, such as that shown with the tailored suit at the lower right on page 16,—a modified soldier's cap.

CIRO IN THE RÔLE OF MOTHER HUBBARD

It was amusing at Ciro's to see the scramble that ensued whenever the smiling Ali appeared with a fresh tray of tarts and cream cakes, and really appalling to find how quickly the tray was swept bare of the coveted dainties by those nearest it, while the rest of us were obliged to content ourselves with plebeian sandwiches and toast spread frugally with jam. The bakers have, of necessity, adopted a more war-like trade and the shelves of the patisseries are almost as bare as the famous cupboard of the nursery rhyme. That there are any cakes at all is due directly to the many petitions which have been addressed to the authorities by the people of Paris. In spite of these, however, the famous crescent rolls have not yet reappeared on French breakfast tables. Instead, with the café au lait is served a rather long, flat, and subdued-looking roll with a glazed, golden brown surface, which is, to say the least, more welcome than the coarse, hard bread of last August.

The opening of the Paris theatres, wisely decided upon, has provided a much needed means of relaxation for the people of the capital, and proves a momentary relief to the strain of these sad months. Not only the Comédie-Française, but the Opéra-Comique, the Châtelet, the Comédie-Royale, the Folies-Bergère, the Nouveau Cirque, and several others, have thrown open their doors to large but not boisterous audiences—audiences differing from those other years in the absence of well-known faces and in the presence of many soldiers in uniform.

SOREL ADOPTS THE ROSETTE

Mlle. Cécile Sorel, who, with Mlle. Bartet and several other artists of the Comédie-Française, entertained an enthusiastic audience with recitations at that theatre a short time ago, appeared, to my astonishment, without the full-blown roses she so much affects. Instead, a tricolor rosette was pinned to the girdle of her dark blue satin frock. The corsage of this frock was of blue tulle, and was open in a deep V in front. The sleeves were extremely short and there was a brief underbodice of blue satin. A pointed tunic composed of two plaited flounces of blue tulle—short on the hips and falling to below the knee in front—fell over the long, rather narrow, skirt of blue satin. As the recitations were all of a patriotic character, Mlle. Sorel's rosette was quite in order, but one missed the shower of rose-petals which formerly accompanied her every movement across the stage.

(*Continued on page 108*)

Black on white or white on black is preferred in satin hats, which may vary their shape, but which refuse to increase their size by a hair's breadth

PAQUIN USES FULNESS *and* TIGHTNESS, HALF *and* HALF

In this model of dark blue serge Paquin promises fashion an extension of her lease on the loose coat, whether or no. True, there is a belt of braided serge which indicates the waist-line, but even it does not destroy the straight effect. Quite short is the underskirt, and one is reminded by it that fashion prophesies even shorter ones later. The dark colored material of this model really points out a decided Paquin characteristic, as a large proportion of the models from this house are to be in somber fabrics, such, for instance, as dark blue and dark brown failles. Here the braiding relieves the general severity

That collars may be creditably high without being unmitigatedly so is suggested in this slim serge frock. There are set-in sleeves, which is as it should be, and there is a tunic generous alike as to length and breadth, as tunics bid fair to continue to be, and there is a defined waist-line. Slender wreaths of leaves a good way above and below the shirred waist-line are the only trimming. Many are the long flaring tunics, but only Paquin puts a flaring tunic over a flaring underskirt. It will be remembered, also, that, tunic or no tunic, practically all of Paquin's skirts of last year flared from the knees down

Permission to affect three-quarter sleeves is given by this smart little suit of thin cloth. The flare of the jacket falls over the flare of the skirt at the sides, as prescribed by one rule of the spring, and the collar goes up ever so high before it turns over. There is an extravagantly wide silken girdle at the front, primly buttoned. Up and down the front are big buttons and simulated braid buttonholes. Such frocks as this, of the same material from neck to hem, emphasize the demise of the fad for diaphanous blouses; even sleeves are no longer transparent. In the letter from Paris there is more explicit advice from Paquin

LANVIN AND SLIMNESS AND YOUTH

It Is Not So Much the Line, for after All Youth Has No Line, as It Is the Material, Strewn with Flowers and Pastel Colors, That Mme. Lanvin Uses to Mean Youth

Emboldened by its success of last season fur refuses to retire when summer gives the curtain call, and here a band of it sways at the bottom of a chiffon tunic, for Mme. Lanvin predicts a continued use of fur for summer. The putty colored chiffon is seemingly but a background for gold embroideries combined with bits of brilliant sky blue embroidered motifs picked out with gold buttons. The underskirt is of sky blue chiffon, and under that the slippers are blue also

The quintessence of simplicity is this,—white made with never a ruffle or tuck or draping,—just a young girl frock such as grandmother must have worn, except that it is tulle instead of tarlatan and that its sleevelessness gives a bare hint of sophistication. The frock is aglitter all over with iridescent paillettes and the white satin girdle is fringed with fur and finished with a great rose of colored beads. Like so many of Lanvin's new models the skirt has no hem

Trimmed with itself by the aid of some stitching in quilted effect is this frock of black chiffon taffeta bestrewn with roses and banded with wreaths of leaves. The little collar, cupped up like a flower, is of pink crêpe, and faced with pink crêpe is the wide-spread hat of black taffeta. (For further description of these frocks and of Mme. Lanvin's mid-season models see page 16)

CALLOT AND JENNY PROGNOSTICATING SPRING

To prove that fashion, though inclined to change her mind as to where she will fit and where she will full things, need not be precipitate about the transition, Callot presents a gown with semi-straight lines in the bodice, and, although it has box plaits in it, with a skirt a bit draped too. The gown is of heavy white satin, and the underskirt is embroidered in silver tracery to match the embroidery at the front and back of the skirt and on the sleeves. Silver embroidery trims one side of the V-shaped neck, and silver threads and silver buttons the other

Pointing the way to make the waist look smaller than it is comes a Jenny afternoon dress with a wide tight belt over which bobs a plaited bolero. The gown is of putty colored faille and the vest is of tucked white muslin with frilled revers. Machine-stitched straps with buttons at the ends hold the plaits of the bolero in place over a second vest of faille with extravagant buttonholes on each side. The sleeves and belt are trimmed with self-covered buttons. Circular skirts find flattering encouragement in this one gathered full, and with a right-side hem

Novelty in neck arrangements is a feature of the season's models which is especially to be noted, and here a French frock of brown faille is conspicuously collared with a piece of white muslin much plaited and nonchalantly tied with black velvet ribbon. The close-fitting waist has a box plait on each side of the front embroidered in silver thread to match the band on the yoke of the skirt. The sleeves are set in and have a flaring cuff at the wrist. Three yards around the bottom is the skirt, which, with a whim of spring, puts its plaits all on the sides

ENVOYS FROM PAQUIN, DOUCET, AND DŒUILLET

Prodigal fulness as to skirts and parsimonious frugality as to bodices is promised by such models as the quaint Dœuillet frock below. The sleeves are set in and there are dart seams from armhole to waist-line to fit the bodice the closer; the little box-plaited peplum is the only unnecessary bit of material. The chemisette is of white batiste with stitchery embroidery and buttons for trimming; a touch of gold thread stitchery trims the revers. Two rows of corded shirring make a yoke for the skirt, and a wide set-in-uneven hem and a ruche of box plaiting finishes it. The material of the frock is a dull green poult-de-soie, a material which is one variety of the omnipresent faille. As is a fad with hats, this feather-trimmed model is in a combination of straws; the under brim is of black straw, the upper brim of green faille

A new frock made of a new material and trimmed with a new trimming is this Doucet model. "Voile de soie" is the new material, a veil-like, almost transparent material, and silver thread embroidery in a Chinese pattern is the new trimming. The "voile de soie" is military blue. The kimono sleeves of the frock are of blue chiffon cloth, and the yoke is of white lace. Metal braid binds the bottom of the skirt and the top of it is gathered to the embroidered yoke. The small black faille hat is given added height by wings of dark blue

A new material which makes its début this season is buckskin covert-cloth, a material similar to woolen faille. In this Paquin suit it is of a soft beige color. Usurping the prerogatives of bodices, the box-coat appears with a surplice front, and poaching on the preserves of militarists, it displays many a button. The vest is of white faille. A feature unusual in coats is the elbow sleeve. The skirt adheres to the prophecy of circular lines in the back, and the front takes occasion to sponsor box plaits. The turban is of straw and taffeta

THE CONFLICTING LINES *of the* SPRING SILHOUETTES

Last season, at this time, two silhouettes were offered, short tunic and long, and . . .

AND what will be the spring fashion? While the gay world, the world which makes or breaks the fashions, is stealing a second summer from the year in Aiken, Palm Beach, or California, making winter really wintry by skating, bobbing, and ice boating not only at Placid, but on the country estates at Lenox, Tuxedo, and Long Island, or impartially mixing dancing and charities at home, the coming fashions have already cast their shadows.

TWO SILHOUETTES

Those who trace the twists and turns on fashion's pathway, can already discern a trend—in fact, two trends this season, for authorities disagree as to the silhouette. Never has a season been more interesting. The Paris designers, with the courage which marks the French, have taken up their work again, and since early in January have been making new things, and their lead will be followed eagerly by America. Now, at the end of January, new models have come from Chéruit, Worth, Paquin, Premet, Drécoll, Doucet, Dœuillet, Georgette, Bernard, Lanvin, and Jenny, and a few from Callot. These are early models, to be sure, but they show fresh ideas.

Here is one of the two silhouettes now offered for the spring: a bodice which rather closely hugs the figure, and a skirt well flared. Model from Premet

Here is the opposing silhouette: straight lines, with perhaps a slight break somewhere between shoulder and ankle. Bendel importation from Chéruit

As always at this season, ideas conflict. Each house is showing its new line and it rests with that intangible factor, popular opinion, to act as jury—and finally to select the mode. It must be remembered, however, that as the French houses produced fewer models than usual throughout the winter, those that they offer for early spring will surely be exceptionally new and good.

Last year at this time, Vogue traced the mode through five years, and not only predicted aright the popularity of the short tunic and the puff, but glimpsed on the spring horizon the long tunic which was launched by Chéruit late in December and shown in Vogue as early as January, although it was not generally seen in America until March. A reprint of this model is given at the top of the page on the right, while on the left is shown the short tunic.

This season also there are contradictory elements in fashion. On the one hand, there is the gown on semifitted lines, the gown that gives the rather straight silhouette; on the other, there is the gown with the close waist and full skirt. Both silhouettes are here now, and it is from their development that the prevailing mode will evolve. At first it was thought that the tight waist and full skirt would sweep the mode. They certainly will be worn; but there is a question as to their continued dominance. Mme. Simcox brought over the Chéruit model with close bodice and full skirt, which is sketched at the right on page 25, but an even later Chéruit gown, imported by Bendel and sketched at the right just above, shows straighter lines and an applied tunic below the waist; this tunic is distinctly new.

Callot has not yet spoken on this subject in an authoritative way, but her latest models still retain the straight lines, although fulness appears in the skirt section either in plaits or gathers, or in an applied tunic across the back, as shown in the model sketched at the bottom of the following page.

However, there will probably not be any very radical changes, and clothes will depend for their effect upon their prettiness, rather than upon a very unusual line.

. . . Vogue correctly forecast the ultimate triumph of the long tunic, which is still good

SUITING THE MODE

There are two noticeable types in suits. The English "service suit" has been the inspiration for Bernard, Dœuillet, Lucile, and many others of the French houses in making such *tailleurs* as that sketched just below. For such tailored models, the lines are semi-fitted. Some of them flare more than others on the hips, but invariably the sleeves are long and the coat is belted and pocketed, and fastened in a more or less

A late Chéruit model shows a tactful treatment of the "fulness problem;" tacked like an apron front and back to a straight skirt at the hip-line is a full, low-dropped tunic

"Six of one and half a dozen of the other" is the philosophy of a suit which hedges judiciously between the straight line and the flared. Bernard model from Thurn

severe fashion in front. Thurn is showing an adaptation of the model sketched, which is from Bernard and is one of the smartest of the many variations of this type. Coverts and whipcords, and even gabardines, in castor, green, and gray tones will be used for severe models on this order, many of which are unrelieved except for a possible inconspicuous velvet collar. The skirts for such suits will be slightly flared, or will be plaited.

The militarism and somberness which now pervade Paris and London have naturally produced a rather somber mode, and to-day suits like the one just described are perhaps the most usual ones to be seen in Europe. The one shown is, however, only a walking suit, and for more formal requirements models suggestive of this type, but with a distinct flare on the hips and belted only at the back perhaps, or straight and without a belt—as in the Jenny models shown on page 16, will be worn. This length and style of coat is a distinct favorite, and will do much to bring about the return to favor of the plainer tailored suit.

THE ETON TYPE

Different entirely in type is the loose flaring Eton, an attractive variation of which is shown at the lower left of the preceding page. Such models are usually close only at the throat, and swing out from there in a graceful easy way; sometimes they end in an even, and sometimes an uneven, length at the bottom. Sometimes they are cut to the waist-line in the front and to the hips in the back, as in the Jenny model on page 16. The sleeves are long, as a rule, and the collars are simple. Naturally the skirts with such suits are full, but that does not necessarily mean that they do not hang straight, for many of them do. Women like the straight lines, and the designers, who are the first to realize this, have kept flat fronts and backs, and placed the plaits or other fulness at the sides. When cleverly handled this method gives an easy straight line, especially if the fulness is draped from a yoke.

Some full cloth skirts have come from Paris, but, for the tailored suit, it is a directed fulness, not merely an aggressive circular fulness. Two and and one half to three yards is the usual width of an authentic Chéruit, Bernard, Jenny, or Martial et Armand model. The French are too clever to make merely a circular skirt; they adapt it—split it at the sides, perhaps, and bind it with braid; lift it across the front to reveal a ruffled underskirt; box plait it across the back; and, in a hundred and one ways, glorify it without harming its simple line. For skirts, materials on the gabardine order are used most—grosgrain cloth, poplin, whipcord, anything with a fine rib in it both in wool and silk and in colors ranging through beige, gray, and blue shades.

EVERY ONE TO HER OWN TASTE

That we can dress as we like seems to be more than ever true of gowns. Mme. Simcox frankly states that she believes the waist will be close and the skirts full. She was one of the first of the New York dressmakers to return from Paris with spring models, and those that she brought over are very indicative of these tendencies. The Worth models are, perhaps, the most interesting, as the skirts are cut in five or six sections and corded one to the other; the lower section measures as much as five or six yards around the bottom.

This house is showing recently imported gowns from such French dressmakers as Paquin, Worth, and Chéruit; gowns, many of them, of faille, rather somber in color, close at the waist and wide at the feet.

The outline which for some months now has been popular, and which is putting in a bid for spring favor, is snug above, ample below. From Thurn

That the transparencies of past seasons are irrevocably of the past is proved by such bodices as has this Callot gown, and that the French are far too clever to make a full skirt merely full, when they may drape it, split it, bind it with braid, or put a tunic across or up and down it, is proved by the skirt of it, which casts its vote for the straight silhouette. Model shown by Bergdorf Goodman

Throughout the collection, transparent waists, short sleeves, and the open necks are conspicuous by their absence. Many new models have long sleeves and are buttoned to the throat or nearly to it. The waists are of dark failles; in some instances finished by a choker, and in others by a high, open, transparent collar which leaves the front of the throat bare; this latter collar represents a happy compromise of fashion, as few like to see the return of the high collar.

The Premet model sketched at the top of page 23 is a representative of the non-diaphanous fashion. The draped bodice is close fitting, while the fulness of the skirt is attached to a yoke. Kurzman has imported a Worth and a Bernard model, both of taffeta, which give this buttoned-to-the-throat, rather stiff, appearance. It is this type of gown that makes us realize definitely that the dainty transparency of clothes is gone, and that instead we have stuffs, really dark, colored stuffs—faille, taffeta, serge, and gabardine, which cover us to our throats.

As opposed to this severity, however, there is the semifitted Chéruit gown of blue satin and black lace sketched at the top of the preceding page (imported by Bendel), and the extremely smart Callot model sketched at the bottom of this page. The Callot gown is quite the newest thing that has been seen; it shows a really charming way of handling drapery, suggests without defining the waist-line, and, withal, keeps a straight line, though there is width to the skirt. Moreover, the neck-line is acceptable and, though not high, is of the new faith. There is a certain similarity in the dresses described. The open neck, the semifitted lines, broken, in the Chéruit dress, by an applied section which is used around the figure and in the Callot gown by a section across the back only—new dresses from two such houses as these are to be noted.

THE TIGHT SKIRT IS GONE

Unquestionably, the tight skirt is gone, but may we not look to Chéruit and Callot for something less obvious than the full round skirt? The round skirt has an unpleasant way of looking like 1895, and more frequently than not, it lacks chic. Skirts will be wider, we know, but they will not all flare at the ankles, no more than al' waists will button to the throat. Indeed, it is whether women who have just succeeded in reducing their figures to slim graceful lines will wish to hide them under the voluminous skirt. Will there not rather be a compromise that will allow us a skirt wide enough to step in with comfort, that is part of an ensemble which keeps to the more natural lines? Perhaps there will be, after all, a bodice semifitted, with a somewhat full skirt ingenuously designed to keep the slender, supple silhouette.

So eagerly has America accepted the tighter bodice and the full circular skirt, that it is perhaps the most dominant note in the ready-made clothes to-day. This leads not only the couturiers but the smart women to look for a less prevalent mode. In scanning the outlook, the more exclusive line appears to be the straighter one of last season, modified in a masterly fashion by Callot and Chéruit with a little drapery or a newly placed tunic, and yet keeping the slender silhouette.

This does not point to any abrupt change. The mode swung in one season from the extremely tight skirt to the very full one which brought with it the tighter bodice as a natural accompaniment; and now the pendulum seems about to swing back toward moderation which promises more rational lines for the coming season.

H. K.

PAQUIN, WORTH, AND CHÉRUIT VISUALIZE THE MODE

Definition of the Waist-line, Snug Bodices, Skirts Wide and Short by Day, Wide and Long by Night, and Extensive Use of Silver in Embroidery and Brocade Are Foreshadowed in Three French Models

In an afternoon gown of blue taffeta, Paquin acknowledges the prevailing tendency to close bodice and wide skirt, admits that buttons and silver embroidery, with an occasional touch of velvet, are preferred trimmings, and begs the question of collars by a linen one which is both high and low. Flat bows of velvet ribbon, at intervals, modify the width of the full skirt, which is gathered to a draped yoke; and the sleeves, which are set into a normal armhole, are loose to the wrist and finished by a deep and closely fitted cuff. Models imported by Simcox, Inc.

Worth offers a surprise in the form of an evening gown extremely long all the way around and extremely modest in the matters of corsage-line and sleeves, though the substance of the bodice is but black net. The circular underskirt is of cloth of silver, and attention is drawn to the clearly defined waist-line by a striking girdle of green and silver brocade, accented with black and finished by large roses of green and silver. From a yoke-line just below the arms a very long overdress of black net falls in semifitted lines to the hips and thence widens in a succession of corded flounces to an amplitude of some eight yards

A Chéruit afternoon gown of dark brown faille asserts the continued smartness of the low-cut bodice and presents a short loose sleeve with a close, narrow cuff. The peplum and the draped girdle yoke to which a full skirt is gathered also appear in this model, and the bodice accepts the rule of closeness, though it somewhat mitigates the snug and plain effect by a deep U-line at the neck, filled in with a white chemisette. In the back, the bodice extends beneath the girdle and reappears in a long panel. A "wall-of-Troy" design on peplum and girdle and a narrow tie of brown faille, are the only vestiges of trimming

CALLOT, BEER, JENNY, AND A HINT OF MILITARISM

Complying with the rule that spring suits are to be more simple and more distinctly tailored than in recent seasons, a modified Callot model of Belgian blue serge is entirely devoid of trimming save for the gray and white striped silk collar and the braid at the edges which accentuates the ripples of the coat and sleeves. Three small plaits are laid in on each shoulder of the rather closely fitted bodice, which lose themselves at the bust-line. A plain circular skirt measuring two and one-half yards at the bottom completes the costume, with which is worn a new type of sailor-hat of blue straw faced with blue satin and trimmed with a band of blue taffeta drawn around the crown and tied in front —at once a justification for simplicity in trimming and the continued popularity of the large plain brim

Though fashion is disposed to frown upon militarism, just a hint of it is bound to creep into spring styles, such as is represented by a Jenny model of blue serge with collar of tan suède trimmed with loops of black braid and brass buttons. Brass buttons trim the bottom of the long tight sleeves and are used with loops of black braid on the tan suède belt piped with tan cloth. Below the rather high belt the coat ripples out in a plain circular flare, oddly at variance with the skirt, which is laid in narrow box plaits so arranged as to come oddly uneven at the bottom. Softening the lines of the blue straw turban, which is distinctly higher at the back than at the front, is a fluttering edge of feather, and a pointed feather rises high on the left side. Suits from Faber and Hein

Though not the dominating type, the suit of straight lines will continue to be a factor in the fashions, as is exemplified by a Beer model of blue serge, which has a box coat and a skirt with the fulness slightly gathered at the sides to a shallow hip-yoke, hung over, and almost concealing, an underskirt of the same blue serge of the suit. The short coat has two straps of blue braid, a turn-down collar of red faille braided in blue, and a standing collar of gray moire edged with braid. Below the waist-line is inset red faille braided in blue; in the front gray moire shows between the braided sections. Topping the costume is a hat of blue faille trimmed with a faille ribbon quill, for whatever the popularity for the large plain hat, the small hat, simply trimmed, yet trimmed, will share it

THREE TENETS OF THE BOURNICHE CREED

Tempering militarism with piquancy comes a pretty frock half coquettish and half severe, half black satin and half blue taffeta. The blue-embroidered straps across the front of the snug black satin basque are to indicate that things military will affect fashion somewhat, and the blue taffeta skirt bound and paneled with satin prophesies crispness and fulness. The long, fitted, set-in sleeves have cuffs that flare to show a blue lining and the collar, which is partly low and partly high, is blue lined, too

That there will be friends for the tight underskirt is scarcely to be doubted, and here a long slim black underskirt of satin supports a pair of swaying tunics. The tunics are of black tulle with bands of beaded lace at the edges. The snug bodice is almost all of black beaded lace, but there are long sleeves of tulle and a collar which points the way to a becoming compromise between the altogether low and the altogether high collars, and a narrow band of black velvet at its base holds the tulle upright in the back

Combinations of materials characterize many spring models which seem the most likely to survive through the summer, and embroidered fabrics are used in quantities. Here a full skirt of blue faille bestrewn with bunches of black embroidered roses is finished out at the bottom with black satin. The bodice, with a collar of blue tulle fashioned like the cuffs on the long smooth sleeves and a sash made out of the ends of the waist itself, is curved in more than a little and gives almost a normal waist-line

THE FACTS OF FINISHES

Granted a Silhouette à la Mode, the Crucial Points Which Determine the Fate of a Costume Are at the Neck, the Wrist, the Waist, and the Hem

In the cause of the high collar, the back panel extends to the hair before it stops

THERE is nothing more truly indicative of a season's mode than such details as collars, cuffs, girdles, and sleeves. To be sure, the silhouette is of first importance, but granted the silhouette, the attractiveness of a model most frequently depends on these finishing touches. Last year every collar was low, but now the high collar, which all through the winter has been making onslaughts against the attractive low cut, is finally winning out, and the spring gowns, in the illogical way dear to fashion, are showing high collars which will doubtless be worn in the face of the summer heat, as the excessively low bodice has braved the winter cold.

Many and various are the turns and twists which these new collars take, however. The high collar to-day is not merely a collar which comes to the top of the throat; it has every sort of variation that may be fancied. The young lady of the black stock, in a wing-like collar that turns over the collar-band, to-day replaces the famous "old gentleman"; there is the high collar with a lace frill; and even military collars that practically conceal the ears, find acceptance on the new models.

OF GIRDLES, BEADS, AND SILVER TRACERY

A very interesting blouse, shown by Lucile, is sketched at the top of this page, in the middle. In this the band collar is secondary to a wide winged collar, which stands away from the neck and which may be made of a handkerchief linen or of sheer Georgette crêpe. Sketched with this blouse is an attractive belt which shows a bit of the skirt above the waist-line in a fashion typical of Lucile.

Just below the sketch of this blouse is illustrated a pretty and novel belt. In this a strap of the material of the costume is used across the back and front and a V-shaped section, embroidered or beaded in colors which harmonize with the dress, is set in on each side. The use of beading is very good indeed this season, and the change from embroidery is welcome. Even newer with this season than the bead trimming, however, is the tracery of silver threads, which was first shown by Callot and has since been adopted by a number of the French couturiers. It is to be seen on some of Jenny's models, in touches on Dœuillet's gowns, and in a Doucet gown of *voile de soie*, which is embroidered in a bold Chinese pattern. The Chinese influence, which was first sighted in the modes of last spring and which is discernible both in the color combinations and in the embroidery patterns of this season, is most fittingly illustrated in the silver thread work which is characteristic of the east. Aside from the designs which show Chinese influence, silver thread is used as a tracery, in a simple darned effect, or as thread stitchery on such ribbed fabrics as faille and gabardine.

The stand-offish collar of the wrap makes itself felt by rising quite to the ears

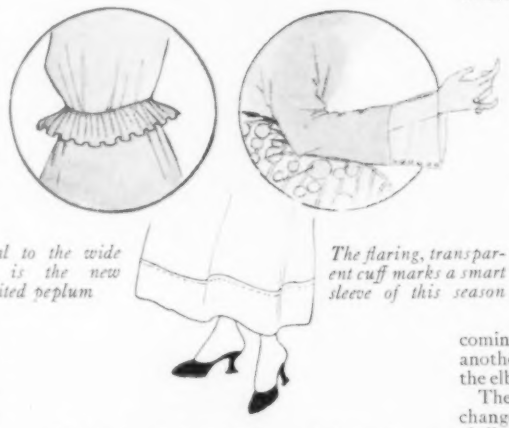
TRADITIONS FORGOT

Traditions have been cast aside in the designing of the unique and effective collar by Lucile, shown at the bottom of the page, in the middle. In this the usual order is exactly reversed and what would ordinarily be the front has become the back, for a box-plaited frill of muslin, which has a certain amount of stiffness, stands up to the chin in front and forms a low V in the back. Turn-back cuffs of the box plaiting also trim the three-quarter-length sleeves. A similar reversal of the accepted order is shown in the two sketches at the right on this page, in the middle, in which an oval neck is formed by a straight band which runs across the front and shoulders and widens into a deep yoke in the back. This, again, is unexpected and it has a certain quaintness that is quite charming. The band and the yoke should be of chiffon cloth or of some trimming in harmony with the rest of the costume.

A bodice of silk divides its collar to show the unbroken line from waist to nape

Girdled in a fashion characteristic of Lucile is this blouse which makes much of the wings of its high collar

A novel girdle is made of narrow bands of the material in front and back and wide beaded sections set in at the sides



A rival to the wide girdle is the new plaited peplum

The flaring, transparent cuff marks a smart sleeve of this season

Not to be outdone by the variations of neck, wrist, and waist, the skirt hem asserts itself by turning up on the right side

In direct reversal of the usual order, this frill rises to the chin in the front and descends to a deep V in the back

In front, the blouse at the left buttons to the chin and is relieved by wings

Quite the reverse of this idea is that shown in the collar of a silk gown sketched at the upper left of this page, in which the back panel, instead of stopping at the neck-line, continues to the top of the collar, coming to a point at the nape of the neck. The waist, as shown at the upper right corner, buttons up the front in severely plain fashion and wing turn-overs of white relieve the severity.

The oval neck finished by a band, has been seen before; its novelty appears sketched below

QUITE TO THE EARS

This idea of collaring the dress as high as possible was also shown on one of the French gowns imported by Mme. Simcox, the collar of which appears at the lower left on this page. The gown was of striped silk, and the stripes ran from the waist-line to the nape of the neck without a break, while the sheer muslin collar, dropping from the top of the silk collar to the shoulders, was opened directly in the back to accentuate the length of line given by the stripes of the silk. Some blouses, apparently not to be outdone by the wrap which inaugurates a high straight collar (sketched at the left on this page, in the middle), have evolved a flaring collar, which is high but stands away from the throat and buttons with rather heavy ball buttons This is one of the convertible collars and may be turned down.

In the back, the familiar band grows unfamiliar by widening into a deep, square yoke

Sleeves, too, show changes. One is the decided flare at the wrist which is coming in to vie with the tightly buttoned cuff; another is the three-quarter sleeve fitted tight to the elbow and finished by a flared circular section.

The tighter waist-line is naturally bringing changes. Though we are still to have the draped girdle, perhaps as a yoke on the skirt, a box-plaited or a circular peplum is also used. This may go all the way around the waist or on one side only.

Novelty is also introduced at the hem of the skirt. A box-plaited ruffle is sometimes used as a finish. Again, a broad hem is turned up on the right side and finished at the top by a cording or machine stitching. A little freak of fashion shown in one of Jenny's models, illustrated at the lower right corner, is a transparent petticoat below a full skirt.

Rumored and glimpsed last year, the transparent petticoat again appears this season, but its favor is like to be as ephemeral as its substance

THREE GOWNS SHOWN FROM THE SPRING COLLECTION DESIGNED BY JOSEPH

"My origin was in the brave days of the fifteenth century in France," says this frock. "Collars are to go as far as they like, even if they can not go the whole distance in one direction," says the nun's collar of beige taffeta, which aspires to the proportions of a yoke. "Waists are to fit, and of box-plaited peplums there will be aplenty," says the gallant little slashed blouse of copper colored faille, with an antique metal buckle and a chain for a belt. "The newest way to make a skirt flare more than it's a mind to is to put a box-plaited flounce at the bottom of it," says the faille skirt. The hat is of faille to match the frock and the feathers are brownish red

One guise in which the bolero is to masquerade this season is shown in a frock of white Georgette crêpe and blue satin plaid taffeta in a charmingly original Joseph design. Woven-in bands of satin of the same shade as the taffeta mark the cuffs and bolero and tunic off in bars. As usual with the models that forecast the near future, the collar is important; it is of white Swiss frills, three up and three down. The cuffs are uniquely designed, as is the dull gold belt dropped low on the hips. The tunic is gathered and slit above a box-pleated underskirt. The sailor-hat has an underbrim of blue Milan straw and an upper one of white faille; gold buttons secure the faille trimming in the back

Beginning at the ending of the frock, some ruffles of blue satin-striped meteor and others of white Georgette crêpe indicate that skirts will not only be full but frilled; ending at the beginning of the frock, a collar beaded blue and green avers that collars will add to their height by taking thought of frills. The blouse of white Georgette crêpe promises boleros a place in fashion, and advocates the new tube-like sleeves. Green and blue beaded buttons fasten the blouse and green and blue bead bands make the hip-yoke and cuffs. That the wearing of low shoes will not lengthen skirts is demonstrated in this model with frills that flirt extravagantly high

A NEW YORK DESIGNER OFFERS AN ENTIRELY NEW SILHOUETTE, REVIVING FOR THE PURPOSE A BOYISH BLOUSE AND A BOLERO, AND USING A DROPPED GIRDLE—ALSO HE FILLS IN AN OLD SILHOUETTE WITH NEW DETAILS

In a season when the raised waist-line is a distinct feature of the mode, the slightly elongated bodice of a frock of bright green satin and beige colored lace sounds a distinctly new note, as does also the full skirt cut smartly shorter at the sides to reveal the lace petticoat beneath. The long close sleeves and the yoke are of the beige lace, and over the shoulders are drawn slim satin straps. Not only the design but the materials and color scheme of this gown make it a gown particularly appropriate for informal dinner and theatre wear

The ingenuity which is Chéruit's finds expression in an odd little buttoned vest of sheer white linen which is cleverly prolonged below the blouse of an afternoon frock of navy blue "voile de soie," a cloth which has the airy transparency pronounced the mode this season. The skirt is laid in fine plaits at one side and gathered at the other, and hung over a slim underskirt. Frills of the sheer linen finish the close cuffs below a little puffing, and revers of the same material accent the line of the vest. Models from L. P. Hollander & Co.

Further evidence that the long tunic over the tight underskirt refuses to be estranged into the realm of the passé is presented by an informal evening gown of beige colored charmeuse and beige colored lace. The underskirt is of beige charmeuse and the overskirt is of beige lace bordered by a deep net hem with a heading of fur. The close little bodice, which comes just to the normal waist-line, is covered in front with a tiny charmeuse vest that continues beneath the overskirt, and a frill of white tulle forms a becoming finish at the neck

A CHÉRUIT FROCK, IN ACCORDANCE WITH THE FASHION OF CONSERVATISM THAT PARIS HAS SET IN THESE TROUBLOUS TIMES, ENCOURAGES OTHER DESIGNERS TO RETAIN, AS IN THESE SEMI-EVENING GOWNS, THE NORMAL WAIST-LINE, THE KIMONO SLEEVE, AND THAT MOST UNSETTLED FACTOR OF ALL, THE UNDERSKIRT

YOU REMEMBER THE LINGERIE WAIST OF A HALF-DECADE AGO?—JABOTS, FRILLS, TUCKS, LACE,—THAT SORT OF THING? ONCE AGAIN IT IS QUITE THE SMARTEST THING IN BLOUSES ——ALSO THE STRICTLY TAILORED HAT IS GAINING GROUND

The newest thing about the waist sketched at the upper right is the wide side-plaited frill on the white vest. The charmingest thing about the hat with it, which is just the right size to make a nest for the two natural colored pheasants which trim it, is its lovely coloring. The hat is of white hemp with a brown velvet edge, and the waist is of colored handkerchief linen

The high hat of black Milan and beige colored suède which tops the blouse shown second from the upper right of the page has a bunch of velvet and suède acorns merely wished on to the edge of the crown. The blouse of cotton voile, one stripe white and one stripe otherwise, concedes a collar with two turned-back fronts to the woman who sets her foot down upon binding her neck

The jabot enters upon a new span of life as shown by the waist at the left, with Valenciennes lace frothed out at the front of it. The waist is of colored handkerchief linen with a white-faced collar. Backward in the back and forward in the front shoot the black and tan feathers on the narrow-brimmed sailor of beige colored Belgian split straw with a black Milan crown

At the lower left is a blouse of white handkerchief linen which radiates its fulness from the neck-line. There are rows of hemstitching to make a yoke and other rows for other purposes. The collar is a double fold of white linen. The hat is of black Belgian split straw with a band of beige colored suède to trim it and over that a row of buttons to trim the band

The coquettish little afternoon hat at the upper left tilts its brim up the better to display the wreath of cherries that is embroidered upon it. The hat is of white hemp with a black facing and the ribbon which encircles the top of the crown and ends in a lackadaisical bow at the front is a blue moire one. Hats from François Inc.; blouses from Grande Maison de Blanc

FIRST ONE FOOT AND THEN THE OTHER

Putting Your Best Foot Forward at the Aristocratic Club de Vingt and Pirouetting on the Other One at the Strand Roof Garden

Informal and not in the papers—and only members may foot the dance —and the bill

CERTAIN wiseacres have seemed of late to take delight in heralding the decadence of the dance. On the other hand, however, veteran statisticians, upon whose accuracy it is usually a pleasure to cast aspersions, have estimated that if all the dancing floors in America were combined, the resulting expanse of polished parquet would rival in extent the ice-floes of the frozen north.

As a sidelight on the suffrage question, this computation is of more than passing significance. For, if woman's place were really in the home, it is improbable that a goodly half of our feminine population would spend its nights dancing away from home. The dance is not dead. Like other living movements it has been going through an evolution. Already it has achieved a desirable metamorphosis from the form of a craze to that of a healthful necessity. It is, in a way, analogous to the high cost of living; we hear less about it, but it is still among those present. Generically, the dance no longer needs the help of the press (agent). But specifically, in its minor ramifications, such as the more recently blossomed of its individual temples, it cries for introduction to the public.

RECRUITS TO ONCE-CONDEMNED DANCE HALLS

Two recent temples of the latest phase of dancing are especially interesting. It is singularly fitting that they should be jointly described, since they at once differ from and resemble each other. One is for the few, the few whose comings and goings, marriages, divorces, and charities are the stuff of which headlines are made. The other is for the multitude—the masses whose names, when seen in the papers, are usually confined to the columns devoted to matters natal or obituary.

In the order of their appearance, the two new dance places are the Club de Vingt, and the Strand Roof Garden.

From London and Paris, before the war, echoes reached New York of the success of the supper clubs, where, after the theatre, the more enlightened were wont to congregate in playful pursuit of happiness. Travelers, returning from Europe to their native country-places, cast so many pebbles of supper club enthusiasm into the New York pool of ingenuity that it was not long before the ripples reacted upon the consciousness of one who was in a position to do something about it. That person was Mrs. R. W. Hawkesworth.

Mrs. Hawkesworth knew all about the supper clubs. And, having a dancer in the family, she knew all about dancing. She knew also that society was a little tired of existing hotels and cabarets and their methods, and that society did not always want to buy champagne or extravagant suppers. Obviously, then, the thing to do was to provide its members with a rendezvous where they could dance and see dancing and eat and behave otherwise just like the human beings that they really are, free from the fear that it would all be in the paper in the morning. Hence the Club de Vingt.

Running the London supper clubs a close second

Situated in the stable built by the late William H. Vanderbilt for his famous trotting mare, "Maude S.," in the days when men of means kept strings of thoroughbreds, the club is a gay place in which to while away the hours between eleven and two. There is a charming air of coziness and informality about it, and the dancing floor, surrounded by small tables, gleams white and inviting; and if the lights are not very flattering, and liveried attendants at the door remind one of home—*eh bien*, one must remember that this is a disappointing world.

Mignon, straight from Maxim's in Paris, "doing" a Spanish dance at the Club de Vingt

At any rate, the Club de Vingt has met with success in its necessarily limited field. It numbers among its patronesses and patrons such well-known people as Mrs. Stuyvesant Fish, Mrs. Charles Van Rensselaer, Mrs. John R. Drexel, Mrs. John Jacob Astor, Captain Philip Lydig, and Mr. Hermann Oelrichs (ad lib.), and its members and their guests seem to have enjoyed its freedom and its special entertainers, of which Mignon, the Spanish enchantress, illustrated on this page, is but one of many.

THE STRAND ROOF

The Strand Roof Garden represents the carrying out of a somewhat more comprehensive idea. Mrs. W. K. Vanderbilt, Miss Anne Morgan, Miss Elsie de Wolfe, and Miss Elizabeth Marbury recently realized that there had long been a need in New York for "Smart Dancing for Limited Incomes." That is, that a host of attractive people have been deprived of a great deal of pleasure because the average gilded palace charged prices far beyond their means. Perched on top of the largest moving picture theatre in the city, the Strand Roof Garden is a green and white oasis where one may obtain the best of food, syncopated music, and dancing lessons, chaperones and introductions to desirable dancing partners—all at an absurdly low tax.

Smart dancing for limited incomes, with chaperone à la carte, in this case, Miss Marbury

"VIVE LES ICONOCLASTES!"

By PRINCESS TROUBETZKOY (*Amélie Rives*)

I WISH to begin this article by saying *Vive les Iconoclastes!*—Long live the Image-breakers! for, to my mind, this is what the modern artists are—the so-called Post Impressionists, Cubists, Futurists, etc., etc. Frankly I do not understand or admire all their work, but in some of it after my humble Philistine fashion I have found beauty, and from some of it has come to me that strange impression that one feels sometimes when quivering half-hypnotized on the threshold of dreams—a sort of astral shudder, half-pleasant, half-dreadful, the feeling that overtakes one when a silent figure turns in the gray twilight of a dream, and one sees that she has clear white eyes and lips of a pale green—that her teeth are scarlet and her hair made of the antennæ of purple moths. For though I am not a Post Impressionist by day, I am sometimes by night, when this subconscious self that they speak so much of, plays as it chooses on the delicate instrument of the mind. I think, myself, that these ultra modernists in art see astrally, or in the sphere that orientals call "lower manas." They are really fifth-dimensionalists, I should say.

More disconcerting still to me, a votary of Thalia and Melpomene, the modernists have disarticulated the spine of English and broken grammar to shards. And out of this last smithereening (to coin a verb) has arisen a new school of literature. The only examples of this school that I have seen are some of the writings of Miss Gertrude Stein.

I approached them with an open mind, but as I read on, I confess that it shut tight—spasmodically clenched itself as it were—precisely as a naughty child does when it rebels against taking a bitter dose, perhaps the very thing for its health.

It was not that I was "shocked, stunned, and dismayed," or "aroused, stimulated, intrigued, and delighted," as Miss Dodge says that the "first impress" of Miss Stein's writing may "affect one." No—my mind simply regurgitated the mass of words. I had to try patiently

(*Continued on page 100*)

AS SEEN *by* HIM

The Season Over, Society Forsakes New York in Groups; Some Fly East, Some Fly West, and Some Fly Over the Cuckoo's Nest—the American Riviera Has a Season

HEARTS up for the American Riviera! Everybody who is anybody will register at the Poinciana some time between now and then. This great hostelry opened on January fourteen, and long before that date many of the suites had been reserved. Among those who were first to register were Mr. and Mrs. David Wagstaff, Mr. and Mrs. Cecil Fitler, of Philadelphia, and Mr. and Mrs. William L. Findley. A number of the cottagers arrived even as early as January 10, and if the signs of the times may be depended upon, Americans are going to console themselves for the loss of the south of France by basking in the sunshine and the surf "made in Florida."

FLIGHT VIA CANALS, BAYOUS, AND LAGOONS

Yachtsmen who go to Florida under their own power are taking the inland route this season. From New York almost to Jacksonville, there is a route that threads its way through a maze of canals, bays, lagoons, and inlets, with a broad river here and there to hearten the helmsman. As for myself, I shall be in the south somewhere some time in March, but just where I shall be, or just how I shall go, has not impressed itself upon me yet. I dare say I shall wander back to my Long Island place early in the summer, but I have not decided that definitely either.

A group of New Yorkers has formed a delightful Utopian colony in southern California, for during the winter we had flocked in sets in our country neighborhoods, and it seemed natural to depart in groups for the spring season. In southern California, the settlement is one on the hotel- or club-plan, and it does away with much of the bother of individual housekeeping.

IN THE BLUE RIDGE MOUNTAINS OF VIRGINIA

Much nearer home are groups of friends who have gone into farming in Virginia. Like the Aiken people, many members of these groups delight in hunting. Although Virginia and the Carolinas are not even semitropical, they are much warmer than New York, and the spring comes nearly a month earlier there than here, so the hunting and the farming are really on now.

If Porto Rico were a bit more accessible, and if Cuba, which, alas, is more subdued and sanitary and less picturesque than in the days of the Spanish régime, were just a bit more interesting, —I have no doubt we could give Monte Carlo cards and spades this year at the game of gaiety. As it is, I think some New Yorkers may establish colonies in the West Indian islands and enjoy a winter there. I really enjoyed, in my youth, a hotel in Havana where I paid twenty-five dollars a day for a most uncomfortable bedroom without a sitting-room or a bath. The floors were of brick, the fleas were of the carnivorous, untrained variety, and the cuisine was vile, except in the way of fruits.

At one time I enjoyed Bermuda, but now the trippers have taken it and fairly eaten it up, as the wolf did Little Red Riding Hood. The same thing may be said of Jamaica, for the charm of these places, and of Nassau, was in the thorough change of environment; but now one can not go about these places two minutes without encountering a bevy of bespectacled "Cookies" or overhearing some Broadway slang. Indeed, the great trouble about our own country, and about the cities of the Spanish Main and of Central America, is that there is too much sameness about them. It is only going from one New York to another to leave here and go there; New York people, New York hotels, New York fox-trotting, New York manners, to say nothing of New York prices, are on every side. Indeed, in the matter of prices some of our southern ports "see New York and go her one better."

SOUTHWARD, HO!

A few days ago I happened, on an arctic day, to be coming from Tuxedo, and as I was motoring from the ferry on one of the wide West-side streets, I noted a gentleman in an open touring-car piled with luggage and going at a pretty stiff clip towards the docks on one of the West Indian lines. He wore a fur coat which would have been heavy at the north pole and to top it —a straw hat. I chuckled to myself and sank as far as I could into the fur robes, for I was sure that as soon as he was a day out he would don a white linen suit and the thought made me the colder.

I trust that in spite of his straw hat he took medium-weight clothes along, for even if the mercury registers seventy at midday, the southern night is likely to be cold and chilly. Also "East winds" and overcast skies are far more uncomfortable than an honest cold day with the thermometer a few degrees from zero.

The passing season in New York has been different from past seasons, and it has been one of development. If I were in a Lenten frame of mind, I would say that we have repented of many of our follies. By repentance, I do not mean weeping, and regretting the past, and wearing sackcloth and ashes, but I mean living up to a better ideal in the present. For one thing, from the crude vulgarities of the turkey-trot and the tango, we have developed a school of national dancing, and one in which all classes take part.

The old waltz and the cotillon were too exotic, too—if I may use a banal expression—too exclusive for the multitude to enjoy. But the new dances all our world dances; these dances are our own expression, and it is one of esthetic progress. Also, out of the mire of indecent plays and sex-problem novels has come a stronger and better American literature. Our drama is frank sometimes, but not perverted in purpose.

Managers complain, too, that we seem to have repented of theatregoing. I pray that we have repented of some of the kinds of plays that have disgraced our stage. If we seem to have patronized the lighter type of play, such as "Chin-Chin" and "Watch Your Step," we have had very little else, more serious but as good, to patronize. The fact is that we have grown tired of crime and criminals. We had been overdosed with them. Let one kind of play or novel succeed and every manager and editor wants another one like it. Naturally, our capacity for super-moral plays is limited.

Fortunately, the new year has begun with American business in a better condition than it was when the business of war first interrupted it. In France, also, the routine of work is beginning again. Paris opened many of her shops and ateliers in the beginning of the new year, and the dressmakers and modistes are busy creating confections for American buyers. Indeed, war or no, every steamer outward bound from New York carries a host of buyers and fashion reporters.

AN IMPETUS TO KNITTING

Lent has given an extra impetus to knitting, to the sending of warm garments, and dainties, and necessities, and surprises, to the foreign wounded. In fact, nearly every entertainment now has its hint of benevolence. I shall never forget the enthusiasm at a recent luncheon at which the antechambers were piled with packing-cases into which were being folded hundreds of pretty kits, or bags, of red, white, and blue striped linen containing dominoes, writing-pads with the American flag on the cover, lead-pencils in red, white, and blue envelopes, playing cards, American tobacco, pipes, and bundles of American sweets.

At another luncheon where the relative merits of wool and canton-flannel were discussed there was an interlude in the debate during which the tall, pompous, English butler was made to appear as a manikin with a canton-flannel, old-style night-garment over his clothes—the kind that just has a hole for the head and two for the arms. The apparition was applauded until, attracted by the noise, the French seamstress and the maids were heard giggling in the hallway; but even a butler can sacrifice his dignity for his country, and that is saying a great deal.

THE INS AND OUTS OF FASHION

By Claudia Cranston

Miss Nineteen Six was very slim,
A letter S from neck to hem;
Where she was round, her frock was flat,
But not a fig she cared for that.
Where she was thick, her frock was thin;
Where she went out, the frock went in;
And round her feet, where she was small,
There was the widest place of all.
In 1906 such frocks were smart,
And every inch they looked the part.

Miss Nineteen Thirteen blandly wore
Some strands of beads, and little more;
Her waist was large and unconfined;
To squeeze it in she just declined!
"I'll bend my knees and 'slouch,'" said she,
"And be as humped as I can be."
And when at home or on the street,
No petticoats flopped round her feet,
For most of all she scorned a skirt
That widened her and caught the dirt.

Miss Nineteen Fifteen makes her bow
Collared almost to her brow;
Her blouse is thick, opaque, discreet,
(She does her flirting with her feet);
And though it be a mortal sin,
Her waist is laced a trifle in.
In spite of all she ever swore,
Her skirt is full behind, before;
It splashes out on every side
And is as short as it is wide.

MISS GERALDINE FARRAR

Miss Farrar, who is one of the most beautiful women of the grand opera stage, has this season delighted her audiences more than ever, if that could be, by singing "Carmen" for the first time. She is shown here as Carmen, in a photograph posed for Vogue

YEARS OF INDISCRETION

Biding the Time Some Serum Shall Be Compounded to Inoculate Youth with the Experience of Age, the Younger Generation Must Be Content to "Jest Grow," as Topsy Did

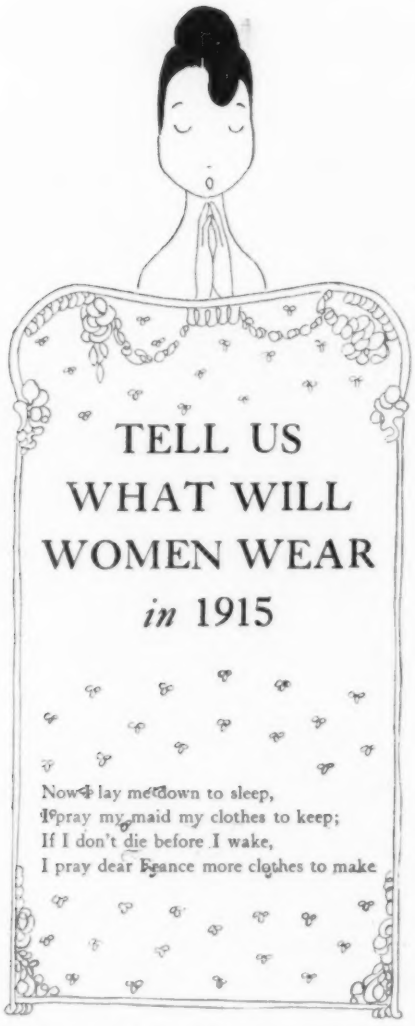
A RISE or fall of a very few degrees in bodily temperature usually means death in a few hours. Hardly less interesting is the speculation as to the effect upon the body politic of such a change in the terms upon which the elective franchise is granted as should place the balance of power in the hands of persons, let us say, under twenty-five years of age. If men began to vote at seventeen, when many begin to earn their bread and not a few marry, and lost the suffrage at sixty-two, what a number of startling things might occur. Wars are fought mainly by men under twenty-five, and it is the voice of youth that is ever for war. Were the elective franchise conferred four or five years earlier, statesmen would find the problem of keeping the peace far more difficult than now. Had the voice of youth been more potent in American affairs from 1820 onwards, the Civil War might easily have come at some crisis ten or fifteen years earlier. With youth at the helm, the ship of state would certainly increase her speed, and would probably take eccentric courses. Just as it is the young, many of them well under the present voting age, who help by noisy enthusiasm to swell the sudden popularity of a new national hero, so it is they who precipitate violent revolutions.

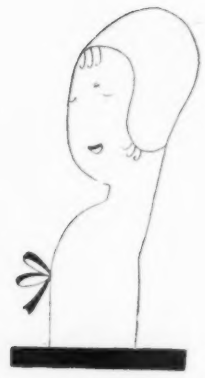
OUR reckless American ancestors often married when well under twenty-five, and many young folk in colonial days, and in the early period of the republic, were parents before either father or mother had attained legal majority. Even now, there are parts of the United States where many boys and girls quit school to marry while they are yet in the grammar grades. The youthful heads of such households consider themselves men four or five years before they are entitled to vote, and girls in those parts begin to be called old maids before they reach twenty-five. Any such society in which early marriages are the rule rather than the exception is sure to be dominated by the young. In many rural American communities where early marriages are still usual, social life exists mainly for persons under twenty-five years of age, and in the simpler rural circles it is almost a scandal for a mother, however young, to be seen at dances and parties. She is permitted the mild gaieties of the family dinner or the gossiping supper with staid women of her own condition, but if she go beyond these indulgences, folk begin to wag the head; and so much the worse for her if she retain her girlish charm and fondness for innocent amusements, for then she is apt to usurp the place that some maiden between sixteen and twenty thinks of right her own, and to be accused of many things that would not look at all well in print. "Young folk think old folk are fools, but old folk know young folk are fools," runs a proverb sometimes heard of old, to which pert youth replied, "There's no fool like an old fool." Taken together, the two proverbs do injustice to both youth and age.

ONE thing is denied youthful prodigies, who are, according to some authorities, what all youth could be if properly trained and taught. No training or teaching can give the learned mathematician of twelve or the accomplished linguist of nine, that experience of life which comes to most of us with years, and out of which is wrought whatever of practical world wisdom we attain. True, there are middle-aged, and even old, folk who seem to have learned little from experience, but, after all, experience is precisely the incommunicable thing in education. A congress of youthful prodigies might astonish the world with fluent eloquence, but the legislation of such a congress would be the laughing-stock of mankind. Babes and sucklings, like savages, have gifts and graces, perceptions and intuitions, that most civilized grown men lack, but, on the whole, the experience of age and the blessings of civilization, much as they are sometimes overrated, are probably worth all they cost. No amount of insistence by the old flies that glass, though transparent, is impenetrable, prevents the young flies from repeatedly bumping their silly heads against the window-pane, for theirs are the days of indiscretion, and experience is marked "not transferable."

ONE of the gravest mistakes of our secondary education springs from neglecting to impress the fact that experience is the heritage of age and that a sufficient paraphernalia of explanatory and critical notes can not give immature girls and boys an adult appreciation of literary masterpieces. The attempt is to substitute for first-hand knowledge of life, the wisdom of the critical annotater. Even inexperienced youth can get much of the joy of literature if the critic's shadow does not too often eclipse the master's countenance, and better than any amount of labored annotation is the enthusiasm of an appreciative teacher. When we shall have compounded a serum from the quintessence of human experience, and shall have provided by law for the compulsory inoculation of all children, perhaps men may be able to pass from childhood to full maturity without traversing the perilous but delightful years of indiscretion; but let us first make sure that the serum does not bring on premature senility. After all, a youth distinguished by the cautious conservatism of age and without the generous enthusiasms and wild impulses proper to the years of indiscretion, is neither a pleasant nor a promising spectacle. The boy who asserted that even the Almighty could not make a two-year-old colt in one minute, took an irreverent way of expressing a significant idea.

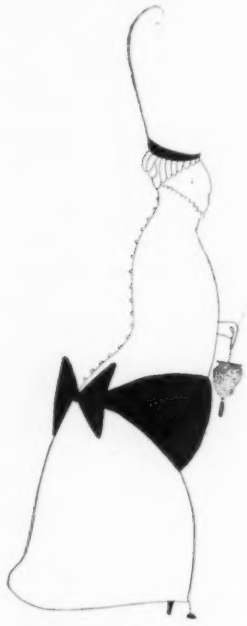
The hat takes the eye and advances to a position upon the nose





Clothes will undoubtedly be worn. From ——. (Censored)

Simple dancing frock from ——. (Censored)



The new spring models appeal to a much wider class

The leaning is again toward the natural waist-line

THIS is the first official fashion bulletin since M. Paul Poiret diverted his prescient imagination to army shirts, nightingales, and housewives. Hitherto the Allies have carefully collared all information that might tell any one anything about the position of the French lines.

However, here is a "scoop" on the new fashions, and the only fly in the amber is the censor. The illustrations herewith have suffered greatly from the European Suppress Bureau's consistent opposition to a first-class war scoop. Indeed, the complete deletion of certain details of these beautiful drawings is such as only censors could perpetrate. Vogue can only print them just as they arrived in America.

The creations shown represent those jealously guarded ideas that the French couturiers lock up in the atelier cupboards every night with the pretty manikins and the silver spoons. The mere suggested idea is quite enough for the clever woman, so what does it matter, after all, that the details of the designs were censored out? These diagrams of the mode, unfinished though they are, settle the feverish speculation about Paris fashions that has been keeping ladies awake at night ever since the war set fashion by the ears.

A word as to "tendencies," those sacred things the fashion editor of the woman's page dwells upon so passionately. Well, tendencies, *mes enfants*, are to be rather more—you know—than ever. Clothes will undoubtedly be worn, though the wise woman will study her own individuality and not wear them whether they are suited to her or not. She will not wear them simply because they are launched as "the thing," and other women are adopting them. This is encouraging, for the sheep-follow-sheep habit of the American woman has gone on long enough; those who follow her now have to fox trot.

Evening gowns show a graceful leaning toward the very-very. The speed-limit is more or less suspended, except for Buckingham Palace and Boston. Among some charming revivals is the Victorian one for gowns that drop off the shoulders instead of being unhooked at the back.

Apropos of unhooking, it is pleasant to be able to announce that ladies will be allowed to dine comfortably this year on other days besides Easter, the Fourth of July, and the Hotel Martha Washington's Birthday, for while in 1914 the fashions were all for the woman weighing in at ninety-six pounds, the new models appeal to a much wider class. The Maison Machin, for instance, makes a specialty of designs which fair, fat, and nowhere near forty ones, weighing as much as ninety-nine and three quarters and even one hundred and two pounds, can wear without a pang.

We regret that we are unable to announce anything about the width of the 1915 skirt. This tensely awaited information is, for some strange reason, being rigorously withheld. Some persons are taking this to mean that skirts have gone out. We hold, however, to the more conservative opinion that the French designers, zealous patriots all, are going to launch *la Culotte à la Zouzou* as a universal One-Peace-Skirt. However, while Paris feels that it unquestionably will be *la Culotte à la Zouzou*, it might be well to avoid precipitation, in case it should be *Le Pantalon à la Uhlan*.

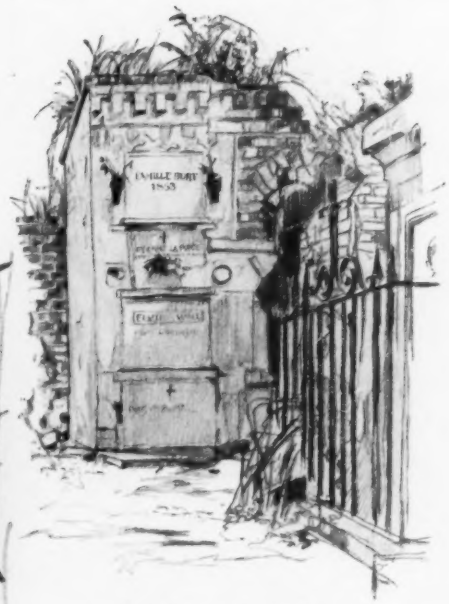
Vogue had hoped to be able to follow this valuable article with one on Men's Fashions in London, but, unfortunately, it seems that there are no longer any smart men in London. As all the celluloid is made in Germany, the supply of collars is quite cut off, and, in consequence, Englishmen and Knuts are reduced to wearing around their necks the silk handkerchiefs Aunt Alice gave them for Christmas. As our Piccadilly correspondent writes, "One has no idea until he sees it, how much a detail like this detracts from a man's smartness."

Sports costumes are rather more—you know—than ever

WHERE *the* OLD ORLÉANS LINGERS *in the* NEW

From the Sunbonneted Milk Woman Drawn by a Flippant Mule, Who Appears Hours before the Sun, to the Watchman Whose Clattering Staff Breaks the Slumbers of the Night, a New Orleans Day Is a Succession of Vivid and Enchanting Experiences

THERE is about the social life in old New Orleans a curious combination of a gay, outdoor camaraderie and of a seclusion that is absolute. There is the life of the banquette,—the gay tree-shaded walks,—and there is the life of the courtyard, and though the dividing line between the two is merely an ancient green door which creaks on rusty hinges, it is a barrier of amazing efficiency.



Hundreds of years of existence are commemorated in the tombs of the old St. Louis Cemetery in New Orleans

WITH THE DAWN, "TANTE MODESTE"

The life of the banquette is enchanting. Even before lifting the head from the pillow within the white mistiness of the enclosing mosquito bars, the sojourner in New Orleans catches the sound of it; for the milk carts begin rolling noisily over the huge square stones of the pavement before two o'clock in the morning. Quite probably the first thing to be seen on coming out of the musty dampness of the old house into the warmth of the March sunshine is one of those tilted, two-wheeled carts bobbing jauntily along in the wake of a flippant mule. Two shining cans rise high in front, and—if luck is with the traveler—a sunbonneted milk woman sits under the canopy which shades the high seat. Recollections of Mrs. Jamison's "Lady Jane" come to mind, the name of "Tante Modeste" at once suggests itself, and the memory lingers pleasantly all day.

All down the length of the long street are throngs of busy housewives on their way to market, each with a huge covered basket hung upon her arm. There is something so simple, so placid, about the easy-going, straggling procession that its attraction is irresistible, and those who feel its spell are quite content to join it and to follow happily along, rather regretting the lack of a basket to carry. There are delightful glimpses to be caught on Esplanade Avenue of paved courtyards gay with trim flower-beds, and there is a delicate fragrance to be sniffed in the warm air, for the violets are blue in their borders under the loppy palms, and on the bushes there are already buds which, as one tiny French landlady expresses it, "are biggening into roses."

More than any other city of this country New Orleans bears the stamp of France. The most famous of its many brilliant cafés is the old Absinthe House, which boasts an international reputation

Though separated from the throngs of the busy banquette only by a green-painted door creaking on rusty hinges, the courtyards of the French Quarter offer a retreat, cool, flower-filled, secluded

"BRICKING THE BANQUETTE"

If fortune again is favorable,—and of course it will be, since no one could resist the appeals of the children about St. Louis Cathedral, to purchase one of the small images of St. Joseph which "giva good luck,"—some enterprising black housemaid may be seen down upon her knees actually "bricking the banquette," spattering out of her pail with an enormous brush a mixture which looks like red whitewash and is applied in the same delightfully lavish manner, and splashing it on sidewalk or steps or on almost anything that may strike her fancy. It is then that there comes a sympathetic recollection of how "Mam'selle Diane" used to "brick her banquette before sun-up with a veil on" that her creole neighbors might not see a daughter of the proud French aristocracy engaged in such a bourgeois occupation.

So, still in company with the cheerful housewives, one comes upon the French Market, sitting unconcernedly out in the street sheltered under a wide sloping roof. Its banquette is a gay riot of vivid fruits and crisp vegetables, round baskets of greens with the morning dew still on them, and "coops" of sprawling sea-things, all surrounded by a pandemonium of excitable, gesticulating merchants and customers, of fish-scalers raining scales recklessly over the too-venturesome, of darkies, of the cats and dogs which are legion in New Orleans, and of housewives haggling, as housewives do the world over about their purchases, be it as to the quality of a "soup-bouquet" or the price thereof. It is here that the free abandon of the outdoor life reaches its height, and it seems that nothing could be more entrancing,—but that is reckoning without the charm of the shady, silent courtyards.

THE AROMA OF OLD NEW ORLEANS

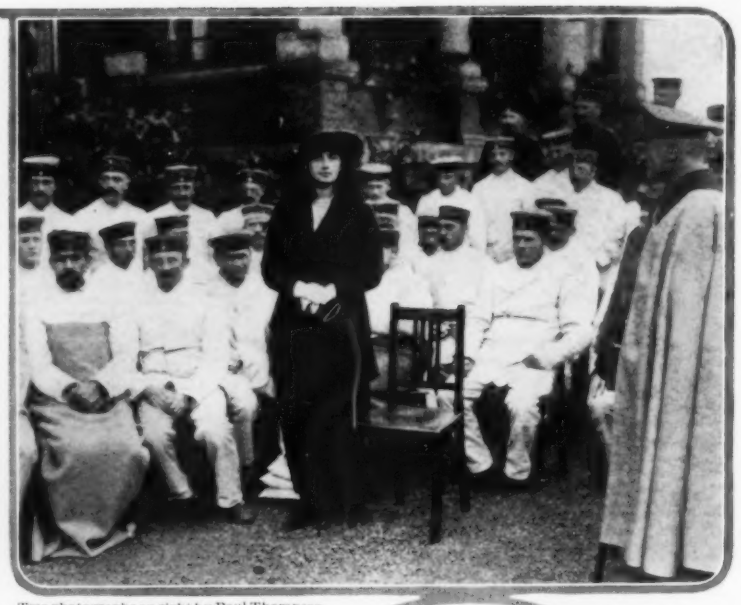
After the market, perhaps the next luck of St. Joseph may lead on through the French Quarter, down alley-streets uneven of pavement, strewn with aged oyster shells, and alive with children. Here are mingled in casual fashion happy-go-lucky, dirty little creoles, Italians, and piccaninnies who twist themselves obligingly into shapes like New England fried cakes at the sight of a camera and are not averse to receiving a lagnappe in return for their pantingly executed poses.

Overhead on some tipsy, wrought iron gallery or from behind the green shutters of some doorway, a shiny-faced negress may watch with a broad smile, or a slim creole girl may send a shy glance from under dark lashes. The oyster shells, the mouldiness and decay of the decrepit houses, the pungency of a passing whiff through the swinging door of some liquor house, the combined smell of garlic and of the score of herbs with which every creole stew is flavored, all unite in making an odor which is the typical aroma of these banquettes, and even accompanies all memories of them.

BEYOND THE PORTAL

On the way down Chartres Street, there is a certain battered old door which, if St. Joseph sustains his reputation, may be found partly ajar. Beyond it stretches a long cement corridor, which is damp and cool after the heat of the street. A stream of clear water which

(*Continued on page 102*)



Two photographs on left copyrighted by American Press Association

Two photographs on right by Paul Thompson

Many are the stories of Queen Mary's kindnesses to the soldiers; Christmas greetings were sent to all British soldiers and sailors—eight tons of them. Here the Queen is reviewing the wounded of her Indian troops

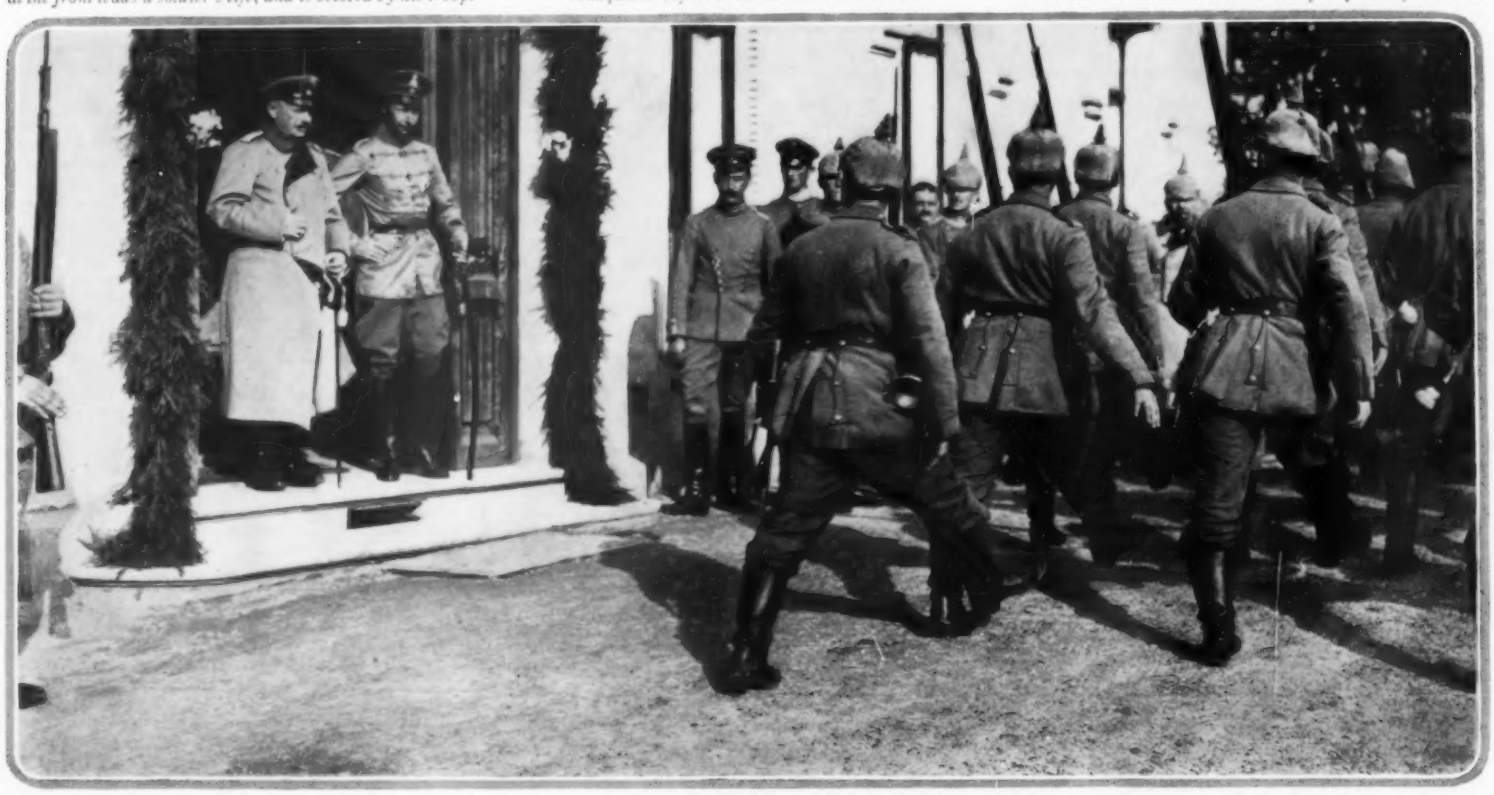
Princess August William, the wife of the Kaiser's fourth son, and colonle of the 14th Dragoons, visiting the wounded at Britz. Prince August, who won the Iron Cross at Antwerp, was injured in a motor accident

RULERS WHO WOULD LIGHTEN THE BURDENS OF WAR FOR THOSE WHO SERVE THEM

The first visit of an English king to the seat of war in one hundred and seventy-one years is an event. King George, though forbidden by law to incur the perils of battle, when at the front leads a soldier's life, and is beloved by his troops

The King of Saxony went to Belgium, it was reported, to represent the Emperor while the latter was absent from the western arena of war. He and the Crown Prince are shown here reviewing the 98th Regiment from the headquarters of the Crown Prince near Verdun

What must be the compassion of the German Empress can well be conjectured, for upon her falls the great sorrow and distinction of having her husband, her six sons, and her son-in-law in active service in the fore-front of the war



A MONARCHY WITHIN A REPUBLIC

A group of Belgian officers awaiting instructions in front of the Belgian Ministry of War, which has moved itself, lock, stock, and barrel, out of Belgium and into France

An Exile from Home, the Belgian Government Is Established, Clothed and in Its Right Mind, at Nice-Havrais, France

M. Mithouard, president of the Paris Municipal Council, M. Cherest, president of the General Council, and M. Hennion, after an official visit to the Belgian ministers at Nice-Havrais

THE unusual has become the order of the day; hourly we are being overwhelmed with strange new impressions, we who had thought ourselves immune from surprises. We have lately been precipitated into the unusual episode of France offering the hospitality of its country to the government of war-wrecked Belgium; the French seaport of Le Havre has become the seat of the Belgian government.

To be sure, everything for the past three months has been without precedent, but nothing could be so beyond the pale of the wildest imagination as the governing power of one nation being operated from the heart of another. It is nothing new in the history of nations that countries should join their forces and fight side by side in a common cause, that they should become as one in success and in defeat, but it was reserved for the two allies, France and Belgium, to establish an absolutely unique departure in diplomatic relations.

Photograph by "Topical" War Service

Strange it is to see one country governed from the heart of another, but at Nice-Havrais, in Le Havre, the Belgian flag is raised each morning, and the Belgian Ministry of War stands bareheaded while the officers of the guard swear allegiance

FRANCE PROVIDES THE SILVER LINING

Greater than the last terrible earthquake that has visited Italy, as unexpected, and almost as sudden, the devastation of the great armies has razed Belgium. Its commerce has been paralyzed, half of its cities have been reduced to ruins, and its eight million inhabitants have been scattered to the four winds of the earth. All that remains to the proudest little nation of Europe is a fishing village or two and a few mining towns, all in a dozen or so square miles of the extreme southwestern corner of the country.

Nevertheless, without a roof to cover its head, without a sod of earth upon which to rest, the Kingdom of Belgium still exists, and its government is still functioning, even though not quite normally, through the aid of its neighbor, France. A nation is not alone a tangible bit of land, it is also a morale, and this the great little kingdom of Belgium still is. France extended the courtesy of the country for the aid of its brave little ally, and when it was driven successively from Brussels, Antwerp, and Ostend, the great seaport of Le Havre was hospitably offered as a temporary capital to the Belgian government. All the members of the government—save the King, who remains at the head of his army—arrived at Le Havre from Ostend by way of the mine-strewn English Channel. Upon landing they were given a warm welcome, as well as an official greeting accompanied by the highest honors the municipality of Le Havre and the official representatives of the French government itself could confer; the mingled cheers of "Vive la Belgique!" and "Vive la France!" rang loud and clear.

WELCOMING THE NEW-COME GOVERNMENT

To accommodate this new-come government, the seaside suburb of Le Havre, known as Nice-Havrais, was opened with all possible speed and the Belgians were quickly installed in the pretty little resort. Nor has the French government stopped with a courteous greeting to the Belgians; on the contrary, France has been engaged in smoothing out the problems of international law that arise from the unwonted situation of a foreign power functioning in its midst. The many curious questions which have arisen in this connection have been solved by the application of a unique privilege of "ex-territoriality" by which the seaside resort of Nice-Havrais, of but a few square miles of area, has been transformed pro tempore into Belgian territory. Over it now flies the Belgian flag; in a day it has reverted from a republic to a monarchy. The population of Le Havre rubs its eyes and wonders if it is under a fairy spell. Belgian money is legal tender, and the Belgian government is equipped with its own telegraphic and cable service, which takes precedence over that of France. The Belgians have

(*Continued on page 92*)

Photographs by Paul Thompson

A general view of the beach at Le Havre the hospitable, the French city in the faubourg of which the exiled government of gallant little Belgium has found a haven, established its departments of war and finance and state and everything else, and is busy conducting a monarchy within a republic

WAR AND THE SOCIAL MAP

Not by Neutrality, But by Patriotism for the Country of Her Husband Does the American Woman Who Has Married a Foreigner Meet the New Conditions

THE thought of a world in arms is losing its novelty, and people begin to grasp the endlessly far-reaching effects which it is bound to have. Too stunned for the moment to realize the magnitude of the thing, we are now recognizing that whether the ultimate victory lie with Germany or the Allies, the map of Europe as we have known it will be a matter of history and our present geographies will be as obsolete as those of our grandfathers.

CHANGES IN SOCIAL RANKS

Nor is it geographical boundaries alone which will be changed. The social map has already been greatly altered, and when the war has passed it will leave an entirely different social world. Not only will there be many changes in the ranks of society as many drop out and others take their places,—new peers, new officers, new diplomats,—but the relations between those who remain will be utterly changed; for this great war is in one respect a civil war, since by it families are divided against each other. With the return of peace, there will be many wounds for time to heal, which will make it impossible for international society to meet on its old footing. It would seem that it must require several generations before it is free from the bitterness which is one of the necessary results of defeat. And some one must be defeated.

But whomsoever this war may put asunder, there will be one social factor which will tend to bring them together,—the neutral American women who have married into the society of foreign countries. In many cases these women are bound to each other not only by nationality but by blood, and all are united in the great work of relieving the suffering in their adopted countries. They have made for themselves new places in the hearts of their adopted countrymen by the splendid manner in which they have thrown themselves into the work which lies to their hands. For the moment, the American woman is German, French, English, Russian, or Austrian, as her marriage may be, but the clear-headedness and energy with which she attacks her new tasks are wholly characteristic of the land of her birth.

Yesterday, she was regarded by the masses of her adopted people with good-humored tolerance at best. She was the spoiled "Dollar Princess" from Yankee Land, whose fabulous wealth had purchased for her a position in the old world. But now praises are on all lips. Her generosity in turning her châteaux into hospitals, her gifts to the Red Cross and similar good works, her talent for organization, her ready cooperation in any work, from getting up a bazaar to knitting socks and sewing bandages for the soldiers, and finally, her care of the sick and wounded, have excited both wonder and gratitude. It is safe to say that for so long as memory of the war shall last she is cleared of her reputation as a frivolous worldling.

GOOD WOMEN AND GOOD WORKS

Six months ago, she was a sort of luxurious nomad, a woman without a country. Paris, London, Berlin, Vienna, New York, and the various fashionable spas saw her in turn in the course of the season. To-day, she knows but one country, the one into which she has married. The list of these good women and their good works is endless. Only some of the most notable may be mentioned. The Duchess of Croy, formerly Miss Nancy Leishman, whose husband has estates both in Germany and Hungary, is working for the Red Cross in Germany. She has given up her castles for the German wounded, and turned over her château at Karapancsa to the Archduke Frederick, commander-in-chief of the Austro-Hungarian army, for use as a hospital, while, by the bitter fortune of war, her sister, formerly the Countess Gontaut-Biron, now Mrs. James Hazen Hyde of Paris, is working equally hard for the soldiers of the French republic.

Copyright by Lallie Charles

Mrs. William B. Leeds, of London, has helped equip a hospital and relief ship

Photograph by Curtis Bell

Ardent German patriot by marriage is the Duchess of Croy, née Leishman

Photograph by The International News Service

The wife of Rear-admiral Beatty has made her yacht into a government hospital

Intrepid driver of the ambulance which she herself equipped is Lady Winterbothom, an American woman who braves the very firing-line in her rescue work for the wounded

The work of Consuelo, Duchess of Marlborough, in London, has already resulted in the gift of a splendidly equipped hospital to Lord Kitchener, while her cousin, Countess Laszlo Széchényi, formerly Miss Gladys Vanderbilt, is said to be doing more for the soldiers than any other woman in Hungary. The beautiful palace of the Countess Széchényi, one of the most splendid in Budapest, which was redecorated at a fabulous outlay only a few years ago, first did duty as a barracks (with 650 men quartered there during the period of mobilization) and is now a hospital.

Photograph by Pictorial Press

A débutante of last year, Lady Iris Capell, daughter of Lady Essex (née Adela Grant), nurses the wounded

The Marquise de Breteuil, one of the Garner family of New York, who was last year a leader of social functions, and hostess of the young Prince of Wales in Paris, is now one of the foremost workers in the cause of France. She has, moreover, given to her adopted country her two sons, who are fighting in the ranks. Her two sisters, the Countess Moltke-Huitfeldt and Lady Gordon-Cumming, are also working in their respective countries.

Six sons of Mme. von Schweinitz, who are grandsons of the American statesman, John Jay, are in the German army, and so, also, is the Prince de Lynah, whose mother was Miss Parsons of Columbus, Ohio. The Countess von Linden has given to the navy her second son, Count Loring von Linden, named for his American grandfather. The Countess von Sierstorpff, née Mary Knowlton of Brooklyn, who is said to have spent fifty thousand dollars to entertain the Kaiser for one day's shooting at her husband's estate in Silesia, has placed her castle at the Kaiserin's disposal for the Red Cross, and is herself working at a hospital in Berlin. Her husband and two sons are with the army.

One of the most striking instances of the shattering of old friendships by the war is that presented by the Countess Hermann Scherr-Thoss, who is the only daughter of Mr. Henry White, formerly ambassador to France. During Mr. White's service in Paris, both he and his daughter made hosts of friends, and it was there Miss White and Count Hermann Scherr-Thoss were married. The Count is now fighting against the Allies, among whom are so many of his wife's former friends and his own. The Countess has entered ardently into the German Red Cross work under the direction of the Kaiserin, and her castle in upper Silesia, at Dobrau, is thrown open to the wounded.

HELP FOR THE HELPLESS

To the Duchess of Talleyrand, who was formerly Miss Anna Gould, belongs the credit for doing unique and splendid work in Paris. Like the other "great ladies" she has placed her home at the disposal of the government, but she has done more. No sooner had war been declared, than she opened a workshop in the rue de la Pompe, not far from her famous pink palace on l'Avenue Bois de Boulogne, to provide employment for those women who, not being married to the men who supported them, were left peculiarly destitute as they were unable to qualify as recipients of state aid. Perhaps of all the women left behind after the mobilization, their state was the most desperate. At the workshop established by the Duchess, they sew for the Red Cross, for which they are paid good wages and also receive abundant food.

Among the American women in London whose husbands are at the front, or who are working for the cause of the Allies, are Lady John Maxwell, formerly Miss Louise Bonynge of California, and her sister, Virginia, Viscountess Deerhurst; Lady Paget, formerly Miss Mary Stevens, of New York; Lady Beatty, formerly Miss Ethel Field, of Chicago; the Duchess of Manchester, née Helena Zimmerman of Cincinnati; Mrs. Rudyard Kipling, who was Caroline Balestier of Vermont; Lady Randolph Churchill and her sister, Mrs. Moreton Frewen, who were the daughters of Leonard Jerome of New York; the Countess of Ancaster, formerly Miss Eloise Breese, and Lady Alastair Innes-Ker, formerly Miss Anne Breese, both of whom are well known New Yorkers; and many others who are notable in both the foreign and the American social world.

IN THE ARMY OF THE CZAR

At least three officers in the army of the Czar have American wives who are working as ardently as their American sisters whose lots have fallen in any of the other countries. The Princess Cantacuzène, who is serving as a Red Cross nurse in Russia and whose husband is said to have been seriously wounded, was the daughter of the American ambassador to Austria, General Frederick Dent Grant, and passed much of her girlhood at the Austrian court. Prince Sergius Belloselsky, whose wife was Miss Whittier of Boston, is also at the front, and the husband of the Baroness Hoenegen-Huney, formerly Miss Lathrop of Detroit, is fighting in the Czar's army. As the family of Baron Hoenegen-Huney originally belonged in Germany, he has scores of relatives and connections on the opposing side.

The fate of Prince Radziwill, who married the beautiful Dorothy Deacon, is shrouded in mystery. Although he is an ardent Polish patriot, he is yet a Russian subject, and there are rumors that he has been imprisoned in Russia by order of the Czar.

FOR THE PANAMA-PACIFIC TOURIST

How to Go, What to Take, and How to Take It to the Panama Exposition

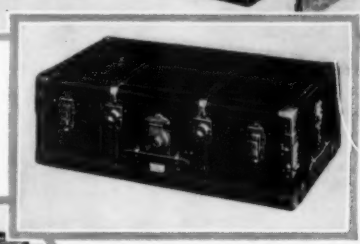
The "Court of the Four Seasons" is one of the three largest scenic centers in the six hundred and thirty-five acres of Exposition grounds laid out at San Francisco

So distinctly metropolitan are the artists, architects, sculptors, and painters who are at work on the "Court of the Four Seasons," it has come to be known as the "Court of New York"

As though touched by the hand of a magician, a city of architectural beauty has grown in a night to turn the eyes of the world westward. Built on the shores of Golden Gate Harbor, surrounded by a luxuriant growth of tropical plants, is the Panama-Pacific Exposition, destined by its beauty alone to be one of the most wonderful expositions of the present day. Its timely advent gives to the American travelers, who are this year deprived of their winter's sports in Switzerland and of their Riviera season, a definite inducement to study the undiscovered beauties of their own country.

The San Francisco celebration is of special interest to women for, while it is the fourth American exposition authorized by Congress and exhibited by virtue of an invitation from the President of the United States, it is the first to owe its creation to the American woman as well as to the American man. The activities of women in the Exposition work have not been confined to the women of any one section of the United States, for while women in the west have become strong administrative factors in the Exposition, the women in the east have earned fame by activities in other directions. Mrs. Harry Payne Whitney, Mrs. Edith Woodman Burroughs, and Miss Evelyn Beatrice Longman, for instance, have modeled sculpture which holds honored place in the main courts, while in other fields of art and industry women are so well represented that it behooves womankind to take a vital and personal interest in the big Panama Exposition.

A moire flap conceals secret change and jewel purses in this lockable bag which comes in morocco leather, seal, or pigskin. Mark Cross Co.



Every wardrobe convenience is included in the berth-high trunk. The tills, save the one shown upright, are removable. Trunks and portmanteau from Hartmann Trunk Co.

The hangers of this trunk, which has a box for shoes and a pad at the top to hold frocks firmly, may be transferred to the closet. One lock secures both the sections of the trunk

Though three suits or five gowns may be hung in the tray of the wardrobe portmanteau and carried in tailored condition, it weighs scarcely a pound more than the usual leather portmanteau

COMFORTS AND CONVENTIONS OF TRAVEL

For those who live in the east, the journey to the Panama Exposition is a long one, and as Americans are, as a rule, more accustomed to ocean crossings than to long overland trips, they will do well to consider before beginning the journey, both the comforts and the conventions of traveling by train. Overland travel is a very different affair from an ocean voyage and requires a very different preparation, but there are certain principles which are the same. Not many years ago, before ships were "floating palaces," even the "good sailor" anticipated discomfort and an inability to maintain an entirely well-groomed appearance. To-day, no excuse is made for the man or woman who is not perfectly groomed at sea, and the over-enthusiastic young woman, who, in her effort to "see everything" dashes on deck without hat or gloves to see the sun rise, soon learns that disheveled locks and hurried dressing bring upon her inexperienced person a gaze of mild surprise from her fellow passengers. The difference between a big liner and a smart hotel is but slight at the present time.

A THOUGHT IN TIME

While the etiquette of ocean travel is established, however, and its unwritten laws may not be broken, traveling by land has still some formidable "don'ts" looming above its horizon. Perhaps the easiest way to attack them is to assume that a woman is about to start on a trip to the Panama Exposition. If she is to travel alone, she may well consult some of the many tourist bureaus that, in preparation for the event, have sprung up like mushrooms all over the country. Courteous agents are in charge of these offices, and they spare no trouble in planning the itinerary, and will issue tickets of all kinds at proportionate prices, either for a direct journey to the Exposition and back, or including most attractive side-journeys. If desired, tickets which include hotel accommodations at all stops may be purchased. The traveler may select from a list of nearly one thousand fire-proof, well-equipped hotels and apartment-houses with the serene knowledge that the prices are reasonable, and that she is fully protected against excessive rates and every form of petty extortion. The hotel men have taken the matter in hand and have so organized it that the woman who must travel alone need have no fear on the score of accommodations, provided she takes time by the forelock and books them early.

In regard to luggage, if one wishes to travel comfortably, it is important to have enough space to pack one's clothes properly. To accomplish this takes thought. It is an excellent plan when purchasing tickets to ascertain the exact amount of luggage allowed upon them, for continued expense for excess luggage is annoying and usually avoidable. Assuming that the direct journey from New York to San Francisco—four or five days—is to be taken, the valise, or portmanteau, is essential and, unless one has a a maid, it may suffice without the dressing-bag, for porters are not as prevalent in America as in Europe. A portmanteau with a tray for the extra gown and blouses is the best selection. A case with a handle is easy to carry and will protect the umbrella, parasol, and cane,—the latter a smart and necessary addition if one is going to do a little tramping in the Yosemite.

The traveling suit in which a woman boards the train should, this season, be in a severely tailored style. Dark blue or brown gabardine in a skirt and coat model is excellent; the shirt may be in

(*Continued on page 68*)

On the occasion of the very first public appearance he ever makes in his life baby should be most fastidiously careful as to his toilet—therefore this dainty christening robe of exquisitely fine nainsook, embroidered and trimmed with a fine Valenciennes lace

The whiteness and shape of the crêpe de Chine coat are for babyhood, for, you see, she is just out of one year and into two, but the elaborateness of the cap, with shirring running two ways and pink or blue satin ribbons for trimming, is for the vanity of little girlhood. On the front of the crêpe de Chine cap Valenciennes lace is set on each side of embroidery to look like medallions, and lace bounds embroidery on the coat

Turning fashion front side back a little girl's frock achieves a surplice back. Deep plaits for fulness and where a wide front panel begins. This frock would be practical and pretty in linen or wool

The big little girl's spring suit made with a hip-length coat that looks like a belt at the bottom, and with the bit of fulness at the bust-line which is so becoming to slimness. The skirt is made of many side plaits and two box-plaits

Firm enough to frolic in and pretty enough to make grown-up calls in is this spring frock of batiste. In the skirt the stripes go up and down the little girl, but those of the bodice go round and round her. The bottom of the frock is finished with a box-plaited band and the top of it with a bertha which slips across the shoulders as grandmother's evening gowns did. A wee chemisette of white embroidery finishes the frock

Capacious pockets with plaits below them and hands in them make the pose of a little girl as debonair as that of her brother. The underarm portion of the sleeve and the cuff are oddly in one piece

THE YOUNGER GENERATION

A detachable white enameled reed basket with a handle is mounted on Dutch wheels and topped by a reversible hood of lace and ribbons

The nursery wash-stand with a place for everything and everything in place. Wash-stand, bassinet, and two models at upper left from Maison Josef

Graduated the way one would expect them not to be are the tucks of this faille taffeta frock with a white satin vest and button trimming for pockets; $29.50

The hip-yoke with which fashion sometimes tempers fulness is shown to advantage in a French taffeta and chiffon jacket-frock embroidered and sashed; $29.50

Every tendency of the new mode, high collar, long sleeves, Russian skirt, and smart coloring is here in blue taffeta and beige gabardine; $30.50: hat, $12.75

Delightfully designed is this dress of prune colored satin with steel bead trimming which gives it a distinction rarely seen in a ready-made frock; $39.50

One of the most attractive of the new materials is checked silk serge, which is used in this model with a crêpe de Chine underblouse and serge suspenders; $29.50

SEEN IN THE SHOPS

Divested of Winter Coats and Wraps, the Departments of the Shops Are All Abloom with Blouses and Spring Frocks for Grown-ups and Little Tots

THE one-piece dresses, which are almost the first requisites of the spring wardrobe, are especially attractive this season, largely because they introduce the new fashion tendencies in such a subtle way that one is conscious merely of a something new without being plunged into the sudden extreme of a totally different line. The five dresses shown, four of which may be used as afternoon frocks, the fifth frankly for morning wear, are all made on similar lines; the skirts all flare, and the bodices are all rather snug with long tight sleeves. All of the bodices open in front to show a bit of soft white or sheer, daintily colored material. Other than in these general lines, however, the frocks differ in detail.

THE INDISPENSABLE ONE-PIECE FROCK

The checked silk serge frock for morning wear, which is sketched at the upper right, has a skirt with wide plaits mounted on a deep hip-yoke. The bodice consists of a braid-bound white crêpe de Chine blouse with suspenders of the checked material that go over the shoulders and cross in the back A patent leather belt finishes the frock at the waist-line. Soft silk serge in the wide blue and white or black and white checks in which this model is available is attractive; checks are again featured among the new spring materials. The way in which the blouse is buttoned and the pretty turn-back collar and cuffs make this an unusually chic model.

The frock of soft faille taffeta shown at the upper left is simple in general effect, yet it has a smart severity that should prove becoming to certain types of women. The flaring skirt has four graduated folds, graduated, strange to say, in the opposite direction from which one usually sees them—the narrowest one is at the bottom and the widest one at the top. Two pocket effects are obtained by rows of faille-covered buttons just below the waist-line, while the bodice is given a similar pocketed effect, but without the buttons, by plaits of the material set on both sides of the white satin vest. This vest of white satin with its satin-covered buttons and its high collar is especially smart. The effect of a second collar is given by the shallow yoke which ends in a bound buttonhole at each side of the neck. This frock, which comes in soft French faille taffeta, may be ordered in black, blue, or other dark shades suitable for afternoon wear.

A crisp white chemisette to freshen the frock; $1.50

French taffeta and chiffon compose the pretty frock illustrated second from the upper left. It has a cunning embroidered jacket which finishes in two sash-ends in back. Here, again, the fulness of the skirt is suspended from a hip-yoke, but this time, the skirt is laid in shallow plaits and is cut circular. The underbodice of chiffon is lined with chiffon of a contrasting color; for instance, in a brown taffeta model, the brown chiffon is lined with a soft yellow chiffon, and the effect is charming. Cream lace softens the neck. A dress of this conservative character is usually a welcome addition to the wardrobe, for it lends itself for wear upon so many different occasions. It is made in navy blue, brown, old beige, blue, rose, or black, silk.

INDOOR AND OUTDOOR GOWNS

Illustrated second from the upper right is a soft prune colored satin frock which is delightfully designed. The satin is combined with chiffon of the same shade, and the chiffon forms the underbodice and sleeves. The bodice, which is quite new in effect, is beaded finely by hand, as is a portion of the underbodice; steel beads are used, and they are remarkably effective on the satin as they give a high luster and yet a delicacy that combined attain an air of distinction usually difficult to find in ready-made frocks. This frock may be had in wistaria, beige, navy blue, or black, satin.

Chic indeed is the dress, a combination of beige colored gabardine and dark blue faille, sketched in the middle at the top of the page. The greater part of the frock is of the blue taffeta with the underskirt and trimmings, the wide band on the full flounce of the skirt, and the belt, of the beige colored gabardine. The strips of cloth down each side of the narrow vest are of the beige colored material embroidered in the new fine braiding effect done in gold thread. The color combination

A peplum at the bottom and a snugly buttoned collar at the top mean the last word in a tailored blouse: in piqué, $4.95; in handkerchief linen, $5.75

A smocked belt at the front of this frock for the wee maiden of seven merges into plaitings at the sides and sash-ends at the back; $8

For the four-year-old tot comes a frock of colored cotton quite firm enough to frolic in and trimmed enough for prettiness; $8.50

One of the unusually good values which delight the heart of the careful shopper is this blouse of finely embroidered white voile; $5: hat, $10

is really lovely and the entire frock has a decided air of spring. With the frock described is worn a chic hat of hemp and faille silk. The faille silk is put on in little plaitings. The hat may be had in any colorings; in dark blue or beige color it would be especially smart with this particular frock.

THE DINNER NEGLIGÉE

A home dinner gown of a great deal of charm is illustrated at the bottom of this page. It is made of crêpe de Chine attractively draped and is trimmed with wide lace caught in near the bottom of the skirt in the back by a wide bow of soft satin ribbon. This negligée is remarkably effective in black, as in black the lace, the crêpe de Chine, and the satin combine to the best possible advantage. The gown may also be had in a delicate shade of crêpe de Chine with cream colored lace and ribbon to match the color of the crêpe de Chine. As shown in the sketch, a ribbon arrangement edged with a new frill and ribbon roses is just the thing to bind the hair and hold it neatly when only partly coiffed.

LITTLE FOLK FROCKS

At the same little shop where one finds the negligée just described may also be found delightful children's frocks. The two shown on this page are of a firm cotton material. The one at the right, size 4 years, has smocking to form a yoke and to trim the cuffs. The white, embroidered collar and cuffs against the pink or blue background of the material are particularly pretty.

The frock at the left of the one just described, size 7 years, has smocking used as a belt, from the sides of which tie a soft white sash with ends to match the plaited collar. This little frock comes also in pink or blue.

An excellent blouse for sports use or general country wear is sketched at the upper left. The blouse is of plaited white handkerchief linen with a piqué belt. The

Of the type of negligée which becomes a home dinner gown if the wearer wishes it to, is this lace and crêpe de chine gown; $25 in black, $18.50 in colored materials: cap, $4

long plain lines with the peplum effect make the waist quite unusual. For harder service the blouse may be had in white piqué.

The blouse shown at the upper right is one of those excellent values one is always glad to find. It is of a fine voile daintily embroidered in white in so delicate a fashion that the embroidery, though machine made, is indistinguishable from even very fine hand work. The collar and cuffs are run with black moire ribbon which ties in trim bows. Worn with this blouse is a smart turban of lemonade straw and satin. It is trimmed with straw pompons, and is in black or any color.

WITH HIGH COLLARS COME JABOTS

A guimpe of net, prettily embroidered, is sketched at the bottom of the preceding page. The front is trimmed with tiny buttons and a narrow plait, while the high neck is set à jour and is finished with a black moire ribbon that ties in a bow in front.

The little chemisette just described is a conservative representative of the mode for high collars, which, all prognostications to the contrary, have come to stay, at least for a time. Some of them, it is true, are cut away in the front as a concession to the woman who says she won't wear a high collar, but there are others which make up for the lapse by being so high and buttoned and tight one does well to see over or through or in spite of them.

Another friend of former days appears in the jabots which have come and conquered. Indeed, they have appeared as numerously and as warninglessly as the armies of locusts that sometimes descend upon the world. There are side-plaited jabots, straight-up-and-down jabots, embroidered ones, and frilled ones, and each and every one a bit of whiteness and crispness to herald the spring.

Note.—Addresses of the shops will be furnished on request, or The Shopping Department of Vogue will buy for you without extra charge. Address Vogue Shopping Service, 443 Fourth Ave., N. Y.

SMART FASHIONS *for* LIMITED INCOMES

Selecting an Odd Costume or Two for Present Wear with an Eye to Its Smartness during the Spring to Come

IT is not wise for the woman with a limited amount of money to buy her clothes too early, but, when it is necessary to get a suit or dress at this season, it is important from an economical standpoint that it show the newest lines. The models illustrated forecast in a conservative way the trend of the spring fashions in suits, and in dresses for day and evening wear.

There is a noticeable tendency toward the more severely tailored types of suits, which are in strong contrast to the short coats and more or less draped tunics of last season. Though the change has come about gradually, such suits as those sketched on this page are very different from the longer coats and scanter skirts of the winter models. It is safe to say that coats, generally speaking, will be hip length and that skirts will measure from two to three yards in width. In many instances the latter will be attached to yokes of various shapes.

CHÉRUIT TENDENCIES

Chéruit is making her suits on such lines, and it is safe to predict that this will be the predominating style. Chéruit is also using on coats belts which come either all or part of the way around. In the suit illustrated at the left in the sketch at the middle of the page, a rather wide belt holds in the fulness of the semifitted coat, which is distinctly full below the waistline. This fulness does not stand out from the figure, but assumes soft graceful lines. The skirt is a semifitted circular model about three yards in width. It fits smoothly over the hips and hangs in soft folds rather than in a distinct flare. This is owing to the material, which is a fine blue gabardine trimmed with collar and cuffs of blue faille. Basket-weave materials, which are also going to be used this season, would be appropriate for such a suit.

A suit which bids fair to be smart as long as it is at all may have a circular, flared skirt and a hip-length coat

New York looks with most approving eyes upon a suit which shows the new plain lines accentuated by braid

A wide Eton collar relieves the severity, but does not mar the simplicity, of a morning frock of dark green grosgrain cloth

It seems safe to predict that the prettily modernized peasant's costume, such as this, will maintain its chic well through the summer

The suit at the right in the same sketch is one of the early models which is at present very smart indeed in New York. It shows the plainer lines, which are accentuated by the use of braid, and the high waistline, indicated by the short belt, which is really just a little tab extending part of the way across front and back and leaving the sides loose. Such a suit as this is conservative enough to be worn throughout the spring in both town and country. One of the new covert-cloths or grosgrain cloths would be very smart for the material, especially if it were in a russet shade bound with brown braid; or Tipperary cloth, which is a rough basket weave, might be used in a Russian green bound with black braid. With such a suit, a small plain hat would be by far the best looking.

DRESSES IN GENERAL AND IN PARTICULAR

In dresses, broadly speaking, the waists are closer and the skirts fuller; in some instances the latter show a double or triple effect. A pretty little dress for morning wear is the one sketched at the upper right. It has a plain waist fastened at the side with the front braided in a simple military style. A very attractive feature is the wide Eton collar worn with it, which gives a severe touch that is in keeping with the braiding and yet is not harsh. The skirt is composed of three untrimmed circular flounces. The belt is of black satin looping over on one side and falling in loose ends. A good color combination for this frock would be dark blue or green with black braiding and a black sash. The collar, of course, should be white; white satin is largely used for the collars of morning frocks and suits, to replace the organdy of last season.

FOR THE LATE BALLS OF THE SEASON

For evening frocks at this time of the year, it is well to get something which will be appropriate for the late balls of the season and which, at the same time, will answer for the spring and summer. Therefore velvets or any of the wintry stuffs, such as brocades, had better be replaced by lighter materials. The evening frock pictured at the lower left shows a happy combination in that the tight-fitting bodice may be of velvet or taffeta and the double skirt of white silk net trimmed in the front with a lace panel. It is one of the prettily modernized peasant costumes which show bodices laced in the front and accompanied by a little lace apron.

New colors which would be lovely for evening wear are porcelain blue and a deep orchid shade. These tones in a material called "gros de Londres," which is a fabric suggesting faille but much more supple, could be used.

Note.—In order to make the "Smart Fashions for Limited Incomes" department of greater practical value to the woman of restricted means, Vogue will cut to order, in the stock sizes of 34 to 40 inches bust measure, patterns of models published in this department at the special price of $1 for a separate skirt, jacket, or bodice, $1.50 for a three-quarter-length coat, and $2 for a suit or gown.

THREE NEW SUITS FROM PARIS, WHICH IN THEIR CHIC YOUTHFULNESS AND SIMPLICITY OF OUTLINE PUT IN A BID FOR POPULARITY HERE

A FROCK THAT GLORIFIES THE NEW SILHOUETTE, A HAT THAT SPONSORS A FAVORED COLOR, AND TWO ODD DEVELOPMENTS OF THE HIGH COLLAR

On the top of a very tall mousseline collar is a rectangle of the same sheer tissue wired about the edge to stand out stiffly, and on the top of that rests the wearer's little round chin

Against the brim of a Lewis hat of rose colored chiffon rimmed with a deeper rose straw close against the hair is pressed a wreath of wild roses, and at the side is caught a rosette of rose colored ribbon ending in a short tassel

At the upper left is a new Bernard model, which, it is not rash to predict, will find place—perhaps in some more conservative fabrication—in the wardrobe of many chic American women, since its youthful lines are well adapted to the American type and its smartness is undeniable. The coat is of white jersey cloth collared and cuffed with blue and white striped piqué and is flared. The circular skirt is of Belgian blue gabardine, and it has a yoke with double points back and front on each side the hip

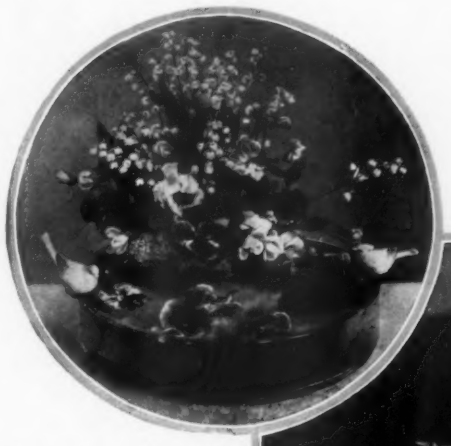
The extreme of narrowness as to shoulders is reached in the blue gabardine suit from Drécoll shown second from the left, in which the shoulder-seam is dispensed with altogether and the pointed sleeve-top is run into the smartly high collar, frilled with black taffeta at the top and caught together under a black buckle and loops of black and gold ribbon. Inverted plaits are employed both in the coat, which is prolonged in a short, braid-bound tab at the back, and in the skirt, cut squarely away over a silk petticoat

What bids fair to be one of the smartest suits of the season has been created by Jeanne Lanvin. It is of beige colored faille with skirt laid in deep plaits all around save for the plain panel at the front, which is trimmed at the top by a cartridge-holder motif made of folds of the faille and outlined with gold braid. Similar motifs trim the little bobbed jacket, which is oddly open a bit at the neck above a vest of oriental embroidery and below the high collar which ends in a throw-scarf tipped with a blue silk tassel

In a gown of dark blue serge and poult-de-soie, Martial et Armand observe very closely the silhouette of the mode, narrow of shoulder, snugly fitting as to bodice, with the waist-line well defined above a circular, flared skirt. The shirred guimpe contrasts with the plainness of the outer dress, and the line of the row of buttons with which it fastens at one side is prolonged in the lacing of the frock which extends down the gown to just above the left knee, from which point the fulness of the skirt falls in an inverted plait

Above a band of mousseline marked with a button at each end rises a very full, very becoming, mousseline frill finished with a picot edge; it rises to the ears at the sides and rests against the hair in back, but leaves the throat bare

IN THE GROWING HABITS OF THE FLOWER ITSELF LIES THE ONE TRUE GUIDE TO FLOWER ARRANGEMENT



A miniature garden is this wide, water-filled glass dish in which tiny roses, lilies-of-the-valley, and pansies mingle, and birds give local color. From Stumpp

Four photographs copyrighted by Miss Johnston and Mrs. Hewitt

The art which lies in the apparent absence of art dictated this arrangement in white and waxy pink

The wax-like translucence of yellow dahlia blossoms in Japanese holders finds a kindred texture in the translucent yellow white of a flat alabaster bowl

A simple way of doubling the beauty of a flower arrangement is to mirror it in a glass table top

That exclusive flower, the water-lily, should not be mixed with flowers of any other kind

Hothouse water-lilies of pink, yellow, and violet are exquisite in a sapphire bowl

HOW much more clever are the flowers themselves than the people who arrange them! Leave them alone in a garden, and they will mass themselves in the most enchanting arrangements of color and form. The water-lily, for instance, declares that she is not interested in other flowers, and opens her petals upon a mirror of water. The humble flowers—snapdragons, marigolds, larkspur, and such hardy growers—mass themselves like a child's bouquet in a mosaic of color. There are endless hints of possible combinations of color and kind to be found by those who seek ideas from flowers in their habitat.

THE LESSON OF THE FRUIT-STALL

In the arrangement of fruit, for the use of fruit for decoration has been revived, are possibilities for oriental splendor. Who can not read a lesson from the vivid beauty of a fruit-stall? Poiret early realized the gorgeous decorative quality of fruits, and he employs them in striking and unusual ways, such as placing a heap of luscious pomegranates and oranges and purplish plums among a great heap of cushions, or building a mound of fruit upon a black marble table. In her marvelous black and white marble room with the leopard skins, Cécile Sorel has pyramids of fruits—pineapples oranges, grapes, and pears—piled upon the marble console at the end of her long salon.

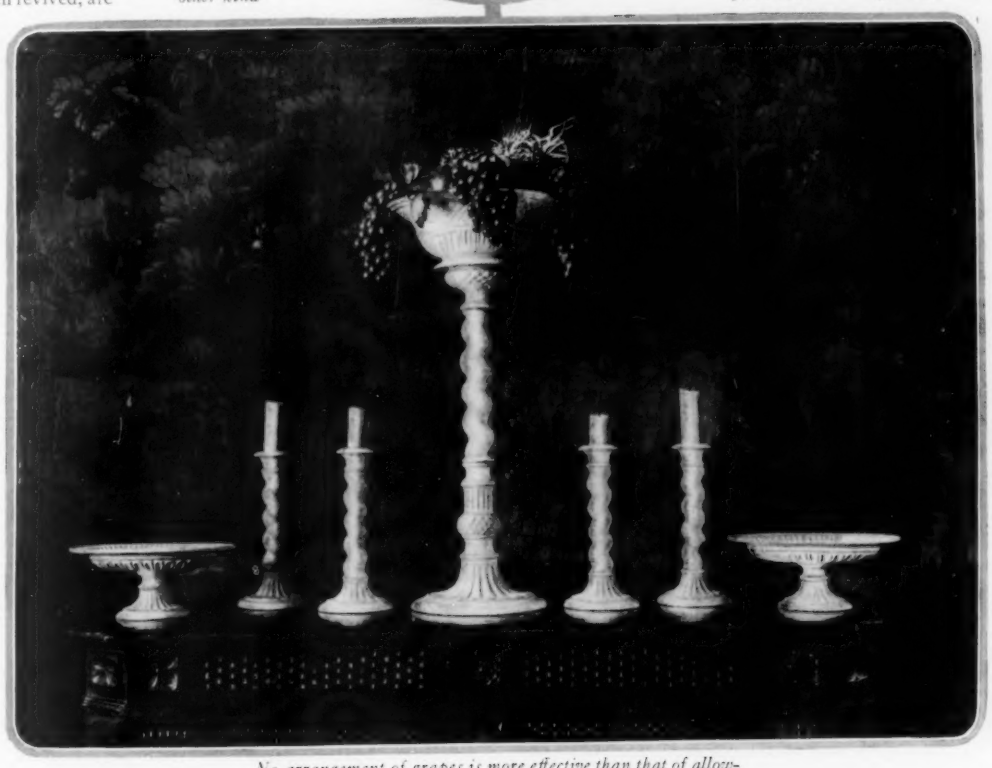
In one New York house, on a long black table with a top overlaid with gold leaf, there stands a huge shallow bowl of Egyptian blue pottery,—a marvelous deep green blue glaze that was long a lost art, but has now been rediscovered. This great blue bowl often holds an arrangement of black purple hothouse grapes, tangerines quite as red as they are orange, and green yellow lemons. In another New York house, fruits in a pair of baskets of carved wood are placed formally at the ends of a long oak side-table, with a Grinling Gibbons mirror hanging on the wall between them. Such brilliant spots of color are grateful in many conventional rooms, where a modern painting as a color note would be disastrous. In some occult fashion, fruits and flowers in a room take care of themselves; it is not necessary to enter into hypercritical calculations as to their color.

FLOWERS WHICH GROW IN MASSES

For this reason variations of the theme in flower arrangement are unlimited. There is the esthetic *à la Japonaise*, in which every flower counts at its full value and no one flower is allowed to obliterate its neighbor, where grace and delicacy are the aim and the effect of growing flowers is sought. On the other hand, flowers may be used in a glorious profusion, not jammed or crowded together,—a cardinal sin in flower arrangement,—but massed in glowing richness of color in great spreading bowls on wide tables or in tall holders of metal or pottery which are of sufficient size and dignity to stand upon the floor. Long-stemmed roses, peonies, and chrysanthemums, the flowers which grow in great masses of bloom, lend themselves admirably to this treatment, and the blossoms of shrubs, such as lilac and mountain laurel, are ideal for it.

The pictures on this page show a variety of arrangements in fruits and delicate flowers. The color value of the flaring bowl of sapphire blue glass, filled with water-lilies, may be imagined. This bowl, illustrated in the middle of this page, is about eighteen inches in diameter, and is placed on a teak-wood stand; its flaring rim suggests old Persian glass. The water-lilies, which are pink and yellow and violet, are hothouse creations with strong stems which hold them proudly. This bowl of flowers was placed on

(*Continued on page 88*)

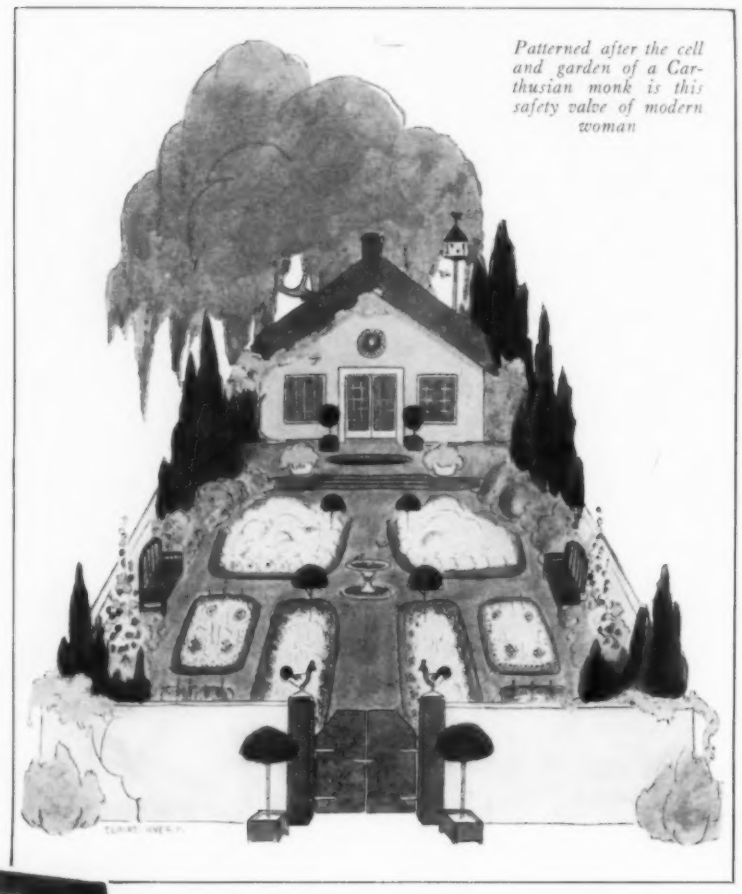


No arrangement of grapes is more effective than that of allowing the great clusters and a few of the leaves to hang over the edge of a dish. Hamburg grapes and pineapples fill this tall fruit dish of white majolica, and beside it are majolica candlesticks and low dishes. From Durant Kilns

A PAINTED GARDEN FRAMED IN WALLS

Small Enough to Be Fostered by Her Labor, Orderly to Her Heart's Content, Variable Enough to Be Amusing, and Sufficiently Decorative Ever to Delight Her Anew, Such Must Be the Secret Garden of Woman's Making

Freedom of mind and body is the fortune of the woman who dons smock frock and khaki skirt and delves the earth with the implements sacred to gardening



Patterned after the cell and garden of a Carthusian monk is this safety valve of modern woman

EVERY woman needs a secret garden—a small bit of earth well enclosed, well screened. It must be small enough for her to feel that her labor fosters it. It must be orderly enough to furnish content. It must be elastic enough to be amusing—to admit of a new arrangement of color, a new massing of borders. It must be personal enough, decorative enough, to delight her anew with each home-coming. It must not be an all-the-year, humdrum garden, but a precious retreat. Of course, somewhere in the background there must be lurking a stodgy, capable gardener who will nourish the flowers when their mistress is absent, but he is to do his work by stealth, and to take no more credit for it than the rain or the sunshine. The perfect garden must have manure as well as atmosphere!

ONLY SO BIG—BUT BIG ENOUGH

The inspiration of my own tiny garden came to me in this wise: we were visiting in Florence, and knowing my passion for gardening, some friends took me out to the old Carthusian monastery, a marvelous place set high on the hills overlooking the Arno. Here I saw in visual form all my garden dreams, and doubted whether this, too, was a dream! Each monk wore a white habit, and each lived in a separate cell—a huge room, with such modern equipment as a dumb-waiter, and such unbelievable luxury as a balcony all his own, from which he could look out over the blue valley, and, nearer at hand, down into an orderly patchwork of tiny walled gardens—secret gardens where each monk worked out his soul. From the little balcony he descended into his own wee garden, an enclosed space about twice the size of his cell, and fostered there such fruits and flowers as pleased him. There was always an orange tree and a lemon tree, but the other flowers were of whatever kind he chose. There was also a great common garden where all the monks worked, but the real secret of the place, I am sure, lay in the consolation of these small and secret gardens.

On the card index in this black painted box may be written the garden lore of every season

To see them was to visualize my own perfect garden. For so many seasons I had been stirred to excitement in planning the next summer's garden, and always disappointment followed. My garden was too large. It was the gardener's garden, anyway. There was no privacy, no wearing of garden clothes, made for delving in the earth, no sense of retreat. Garden after garden was accomplished on our country place, but none of them was mine. And the reason for my failure was made clear by the Carthusian monastery. I could hardly wait for the steamer which would take me home to my own friendly acres, where at last I should realize my long-desired garden.

The cell—what a misnomer!—appealed to me. There are always hours of unfriendly weather when such a retreat would be pleasant, so I must also have a cell. To the architect I took my radiant plans, and he gloated with me. He was as eager as I, and off we set to select just the right place for the garden. In one corner of the place, within hail of the house, there is a great willow tree, and this spot we selected as our site. The tiny house must go under the willow tree, a bit to one side, like a pagoda on a Chinese plate. The house, which was to be one-room-big, was to be set far back in the plan, with only a small space between it and the wall beyond. We staked off a rectangular space of greensward, and outlined the house-to-be, the pool, the flower-beds, and all that with pebbles. The architect enjoyed it as much as I. He protested that he hadn't had so much fun in years!

A SAUCY GARDEN, GAY, AND PAINTED

I have realized my perfect garden. What more can I say? My little white house, with its pointed red roof, its fat chimney, its long French windows opening on a brick terrace, surrounded with gay flower-beds full of brilliant color, has come true. Like a picture in a child's fairy book, it is always surprising, always new.

(Continued on page 98)

DE MEYER AS A DECORATOR

A Man Known Heretofore as a Photographer Applies Modern Theories of Decoration to Antique Furnishings

FADS and fancies in architecture and furniture are generally things to be avoided, and for very good reasons. With chiffons, laces, and furs, we may dare to originate with more or less freedom and audacity. Such things may endure for a day or a month, but, at best, their life is short. With furniture, however, conditions are very different. It should be designed and made for service, comfort, and permanency. The best specimens that exist have endured through the ages. For this reason, the individuality of a piece should be handled with much discretion. Of necessity, it must blend and live in harmony with various other pieces; so if its character is too positive, or its color too striking, it will give offence instead of pleasure; many an otherwise good room is ruined by just such discordant notes. This has been the chief failing of the so-called modern furniture. In a desperate effort to break away completely from the old and approved lines and forms, designers have, with much originality but poor judgment, created furniture that has little beauty of proportion or line, or suggestion of comfort. Their novelty appeals to our imagination but their hold over us is but temporary.

CLASSIC LINES AND MODERN COLOR

In complete contrast to the daring independence of his brother craftsman, Baron de Meyer has shown us that the classic lines and graceful proportions of antique furniture may, with perfect harmony, be blended with modern richness of tone and combinations of color. And this new and original treatment is a rather curious proof that in furniture it is line and not color that is of such paramount importance. A room that is beautiful in line and proportion will retain that beauty, irrespective of color. And a chair or sofa which has grace and charm may be covered in horsehair and yet not lose its decorative value.

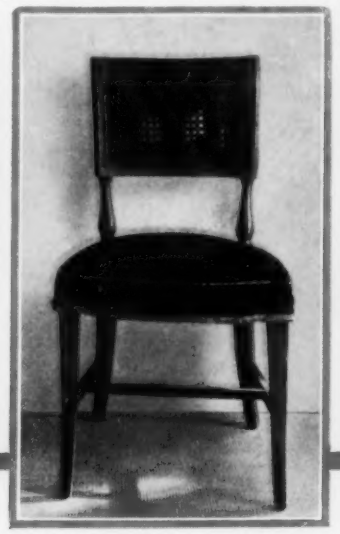
ARTIST IN MATERIALS AND COLORS

As shown in the accompanying cuts, de Meyer has selected chairs and sofas of simple and discreet designs. There is nothing extreme in their size or form. He has left the frames of some in their original condition; with others, he has changed the coloring of the frame to accord with the materials he has elected to use. That he is an artist is demonstrated by his handling of materials and colors. The balance and combination of stuffs is a subtle art and one not often understood; yet here we see it used with telling results. In a Louis XVI sofa, he has left the paint a dull cream, adding a green stripe. On this piece, he has put black velvet and combined with it a narrow fringe of bright emerald green. The effect is new, interesting, and attractive; but there is nothing bizarre in the result. It could be placed in any room where the Louis XVI period could be properly used.

Thus it may be seen that de Meyer has originated and effected certain combinations which are interesting and charming but that may be used in rooms of almost any period. Doubtless they will be the high lights and the object of interest, but every room needs just these touches to make it artistic and individual.

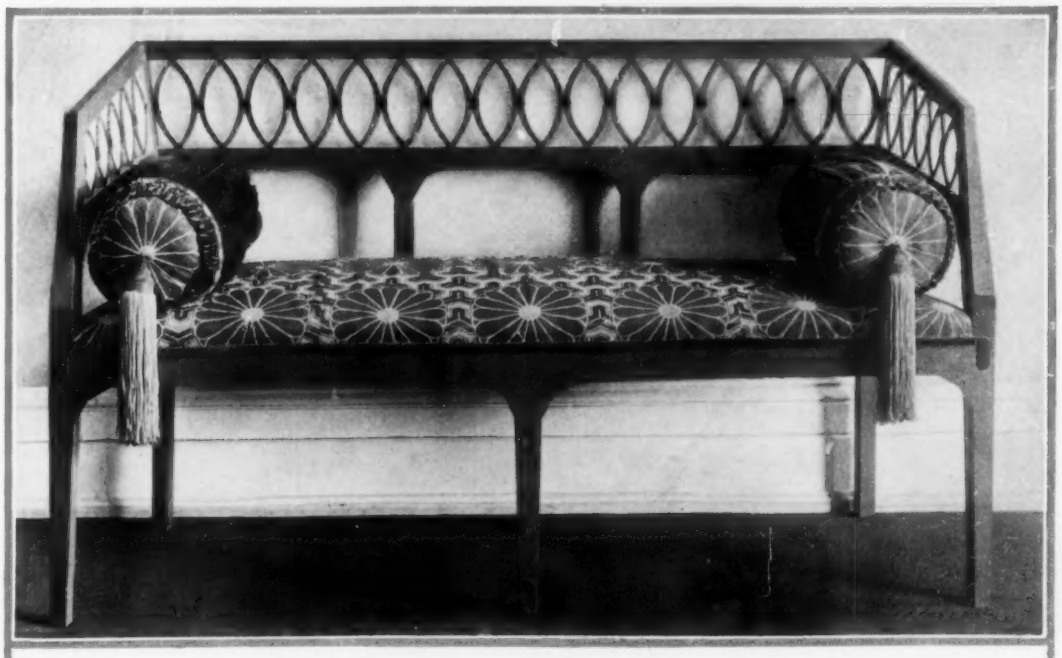
For a "lit de repos" with black frame on Louis XVI lines and caning of gold, a beautiful Japanese brocade in black and gold was selected, and accents of deeper color were given by the orange velvet used in the covers of the round cushions at the ends

Black velvet proves its worth on a gray chair frame of Heppelwhite design and dares the further modernism of an emerald green moss edging as finish



Early Victorianism appears in modern dress in a chair painted in Pompeian red and upholstered in striped black velvet with cording and fringe of red

On an eighteenth century chair painted old ivory, the cushioned seat is covered with navy blue taffeta, with a cording and wide fringe of old rose



A sofa of the Italian Empire period attains new charm and interest through its Japanese covering of a navy blue and burnt orange brocade. The ends of the round cushions are of brocade to match the covering, and are finished with novel and ornamental tassels

"A charming frock," says the heroine of "The Marriage of Kitty," with the inimitable Marie Tempest shrug, referring to the favored Lucile model pictured above; "but who is there to see what I wear?"—a circumstance promptly remedied by the arrival of the husband-in-name-only. The gown is of lime colored taffeta and chiffon with frills of lime colored lace on the skirt, and the parasol matches it. The white chip hat is trimmed with blue ribbon and a pink rose

Merry eyes atwinkle over the top of her teacup, Kitty completes the subjection of her husband in a boudoir jacket of robin's egg blue taffeta edged with quillings of the same material and trimmed with lace at the sleeves—pictured at the upper left. The deep girdle matches the jacket, and the skirt is of white crêpe de Chine trimmed with Alençon lace. About the neck is a band and a tiny rosette of blue taffeta

Pictured at the lower left is a negligée so lovely in the color of "ciel" blue chiffon with only a deep pink rose at the corsage to sound the note of contrast, that the audience gives an appreciative little gasp when Marie Tempest comes upon the stage in it. The underskirt of the same material is plaited at one side and draped at the other

When Miss Tempest went to the photographer to have these photographs taken exclusively for Vogue, she wore a costume of rich dark brown velvet with furs of deep golden brown fox and a little hat of brown velvet rimmed round with brown fox and given height by two of the slimmest little feathers imaginable—pictured in the oval

THREE SMART COSTUMES WHICH MARIE TEMPEST WEARS AS THE WHOLLY DELIGHTFUL HEROINE OF "THE MARRIAGE OF KITTY," AND ONE WHICH SHE WEARS WHEN SHE IS MARIE TEMPEST

SEEN *on the* STAGE

Amateurs Rush In—and Win—Where Seasoned Dramatists Fear to Tread—Plays Too Sweet and Other Plays Too Poignant

By CLAYTON HAMILTON

PRIZE play competitions are never won by professional playwrights. The reason is obvious enough. There is nothing to tempt an established dramatist to enter such a contest. Consider, for example, the conditions of the competition lately instituted by Mr. Winthrop Ames. These conditions were the most generous that have ever been offered by any manager.

THEATRICAL HIGH FINANCE

The prize was ten thousand dollars,—a large sum in itself. Furthermore, this sum was regarded only as an advance payment on account of royalties at the unusually high rate of ten per cent. of the gross receipts, and Mr. Ames agreed to supplement the prize by continuing to pay royalties at the rate of ten per cent. on all receipts in excess of one hundred thousand dollars. A very popular piece would, under normal conditions, play to gross receipts as large as this in about ten weeks; and there was a prospect, therefore, that the successful contestant might ultimately receive several times the amount of the original prize. These terms were largely in excess of those that are usually offered to a playwright; and it might appear, therefore, that established dramatists would have been tempted to enter the competition. Let us consider, however, certain other features of the case.

If a playwright of established reputation has written a new play, and if this play is good enough to win a prize, the author will experience no difficulty in having it produced within three or four months by any of half a dozen commercial managers; and, if the play succeeds, he will make more than ten thousand dollars within a year. If, however, he should enter it in Mr. Ames's competition, it would have to take its chance with more than sixteen hundred other manuscripts. Mathematicians like the late Richard Canfield would assure him that, even if it were a very good play, it would stand only a small chance of being chosen for the prize. But suppose, that it were absolutely certain that this hypothetic manuscript would win. The professional dramatist, accustomed to count his royalties, would still reckon up the inevitable element of delay. Mr. Ames's contest closed in August, 1913; the winner was announced in May, 1914; and the prize play was not produced till January, 1915. In the nature of the case, a year and a half had to be consumed between the submission and the production of the play that won the prize. But professional playwrights are accustomed to write not less than two plays a year, and they expect these plays to earn money for them while they are devoting their attention to new projects. Economically, therefore, it would be a waste of time, and—since time is money in the theatre—it would also be a waste of money, for an established dramatist to enter such a competition.

AN AVALANCHE OF AMATEURS

This is the reason why prize contests, instead of eliciting the best plays of the best playwrights, attract only an avalanche of manuscripts from amateurs. If a manager desires to secure a play by Barrie or Pinero, his only practicable course is to outbid Mr. Frohman for their services: it will not help him in the least to offer a prize, however generous, for "the best play of contemporary British life by a contemporary British dramatist." The theatre-going public, also, is aware—though only vaguely—of this difficulty; and it would rather patronize a commercial product by a commercial playwright, like Barrie or Pinero, than a prize play by Josephine Preston Peabody or Alice Brown.

Two photographs copyrighted by Ira L. Hill

This is not really the way Vivian Wessell looks in "The Only Girl." This is she, at home in her boudoir, Bendel negligée, little smile, parted hair, and pillows and all,—as Vogue pictures her from her stage husband's telephone conversation with her.

In the absence of actual statistics, it is safe to assume that not more than twenty of the more than sixteen hundred manuscripts submitted to Mr. Ames were written by established dramatists, and that these plays were regarded frankly by their authors as unpopular. It would be impossible, for instance, to imagine Mr. William Gillette submitting the manuscript of "Secret Service"—let us say—to such a competition. He would know—and know with certainty—that he could make more than twenty thousand dollars with this play before the judges would have time to read the manuscripts submitted. It is not surprising, therefore, that the prize in Mr. Ames's contest was necessarily awarded to an amateur. What is surprising, though, is the fact that this first full-length play by an author with no previous experience of the theatre should be so very much worth seeing.

"CHILDREN OF EARTH"

"CHILDREN OF EARTH," by Alice Brown—the play that won Mr. Ames's prize—is obviously the work of an amateur; but this fact makes it more interesting, instead of less interesting, than the plays that ordinarily are presented on Broadway. The theme of the piece is the awakening of love in two

Photograph by Brandenberg Studio

The half of the world that has tried to write a play, and the wiser half that hasn't, like the play within a play, "The Show Shop" and Lilian Tucker

Photograph by White

The charmingly girlish part of Mary Horton in "Sinners," a play that, though it talks utter trash, talks it real well, is aptly played by Alice Brady

Andrew McMurray he is, in "The Only Girl"; out of it he is Ernest Torrance, who is strictly in it theatrically and humorously and every other way

people of middle age who have been denied the usual experience of love in youth. This theme would never have been selected by a professional playwright. To philosophical observers of life—and these observers constitute a small minority—the human comedy is more interesting in the period of maturity than in the period of adolescence; but to the theatre-going class—which is representative of the great majority—youth is always more ingratiating than age. Professional playwrights are accustomed to feel the pulse of the public; and, realizing that a play must depend for its continuance on a spontaneous collaboration between the author and his audience, an established dramatist would scarcely dare to tell a love-story of people in their forties instead of a love-story of people in their twenties.

THE DARING OF THE NOVICE

"Children of Earth," unconsciously, is daring in many other ways. The action is not physical but psychological. Things happen, not upon the stage, but within the souls of the assembled characters. A professional playwright, accustomed to listen for applause, would scarcely have dared to make a drama so subjective, in contravention of the apparent lust for objectivity on the part of the theatre-going public.

Certain downright faults of the play may be ascribed to the author's lack of previous experience of the theatre. For instance, a pair of young lovers wander on and off the stage, without acquainting the audience with any necessary reason for their appearance among the people of the play. Their relation is never defined; and, even at the end of the exhibition, we are left in doubt as to whether or not they truly love each other. Also, an interesting madman, who is introduced as the village fool, attracts attention every now and then without contributing anything that can be regarded as directly and necessarily conducive to the progress of the plot. Furthermore—and this is, perhaps, the most important point—the play requires a constant, conscious effort of attention that no professional dramatist would dare to demand from the casual theatre-going public, bent on easy self-enjoyment.

Photograph by Brandenburg Studios

The part of the distracted wife in "Poor Little Thing," Jerome K. Jerome's translation of "La Massière" was played by Beverly Sitgreaves

In the prize play "Children of Earth," a poignant expression of the spirit of New England, Effie Shannon plays the rôle of Mary Ellen Barstow and Herbert Kelcey that of her brother

This constant effort of attention, however, is rewarded by "Children of Earth"; for it is, no less in its merits than in its defects, an extraordinary drama. As a maker of plays, Miss Brown is an amateur; but, as a writer of fiction, she is a professional author, with an established reputation that is well deserved. She can imagine the soul of a theme—in other words, its truth; she can draw characters with a poignant fidelity to nature; she can write dialogue that perpetuates the speech of the moment in the language of eternity. Though "Children of Earth" is not in all ways an efficient play, it is in all ways an efficient work of literature. Though tired business men may not find it entertaining in the theatre, they should at least find it informative in the library.

AN INTERPRETER OF NEW ENGLAND

The characters of this play are not children of the earth at large, but of that particular little section of the earth that is known as New England. The soul of New England has never before been so poignantly expressed in any play of American authorship. "Shore Acres," entertaining as it was, only skimmed the surface of New England life; and "The Great Divide," despite its merit of a vast dramatic theme, was merely scholarly and artificial in execution. "Children of Earth" is more profoundly true, more poignantly illustrative of New England, than either of these prototypes. It is an American play that is racy of the soil of that single little section of this country from which has sprung the largest and the greatest harvest of our native literature.

The story of Miss Brown's play may be briefly summarized. In her youth,

(*Continued on page 104*)

Photograph by Byron

To play "Rosemary," a play so sweet and gentle that we wish some Falstaff would fill the air with wholesome blasphemy, John Drew, for the first time in eighteen years, shaved off that famous mustache

Photograph by Mishkin

Mary Nash takes the leading part in "Secret Strings," a play in which an intensely dramatic scenario is obscured by a world of words

FEMININE RECRUITS FROM THE STAGE WHO HAVE ENLISTED IN THE SERVICE OF WAR RELIEF

Mlle. Dorziat has been present wherever people were gathered together in behalf of the victims of war. Draped in her beloved tricolor she has recited the Marseillaise. She also gave a series of conferences on the French poets, and assisted at the Strand benefit

Adeline Genee, the famous ballerina who has pirouetted with grace to the delight of most all the world, has given the entire proceeds of her latest American tour for the benefit of the war sufferers

The Belgian afternoon at the Strand Theatre, a Belgian afternoon was indeed, from the colors Mme. Alda, wife of the director of the Metropolitan, wore as she sang of the Belgian warriors, to the enthusiasm when the name of the Belgian King was heard

Scarcely a stage benefit for war relief but has counted the talents of Miss Matthison among its chief assets

The Strand benefit was indeed an occasion, when Ellen Terry, retired for many years, gave her Portia selections

Julia Arthur returned to the stage after a decade to put on a relief production of "Mercedes" at the Shubert Theatre

Photographs exclusively for Vogue, copyrighted by Ira Hill

To gown Alice Moffat for the rôle of Maude Draper-Cowles, daughter and finished product of the designing chaperon of "Lady Luxury," Lucile chooses a favorite model, shown also at her New York opening, which is almost a literal reproduction of an old print. From under the pointed bodice of white satin with a quaint chiffon puff and frill about the neck falls a white chiffon skirt trimmed with festoon frills of lace and straight frills of pink and white striped ribbon in graduating widths, alternating with frills of lace. A lace petticoat peeps out beneath, a lace cap tops the outfit, and a belt of the ribbon with roses twining in and out furnishes a touch of color at the waist

Before a wide, low window framing a drab, Japanesque garden, Emilie Lea, as the Russian dancer engaged to appear at the birthday fête of "Lady Luxury," does an odd poster dance in the brilliant costume pictured at the right, while a great crystal at her side shows, one after another, various opalescent colors in its cloudy depths. The costume is striped with yellow velvet and Nattier blue satin and has great loose sleeves of yellow chiffon

Rida Johnson Young and William Schroeder, in creating the rôle of "Lady Luxury," have woven the lines and music about the winsome personality of Ina Claire, and Lucile has epitomized the girlish loveliness of the youthful star in costuming her for the part, departing from the tenets of simplicity only in the gown pictured above, which is that in which the wilful Eloise has her little fling. It is made of crystal-studded white satin hung with a crystal-edged drapery of pale rose net and trimmed with crystal passementerie. An under-petticoat of silver cloth is revealed between the frock and a second petticoat of crystal studded satin, and pink roses are strung across one arm

Two long pointed tunics of white tulle, the top one plain save for the edge of silver and the under one lightly embroidered in crystals, preserve the simplicity of a frock worn by Ina Claire and pictured in the oval, which has a white satin skirt, a crystal lace petticoat, and a crystal-studded bodice of white chiffon, over which is draped a girdle of pale blue satin faced with lime colored velvet, a charming and unusual contrast of color

THE BRIGHT, PARTICULAR STAR OF A MUSICAL COMEDY AND SPARKLING SATELLITES IN HER ORBIT

LUCILE COSTUMES A WINSOME HEROINE, A SOPHISTICATED INGÉNUE, AND AN AUDACIOUS DANCER

TIPTOE STYLES AND LAST FASHIONS

SELDOM has there been so interesting an outlook in regard to shoes as there is this season. Much is promised that is decidedly new and much that can not fail to be of interest.

While it is still too early to speak with absolute finality—the selection of the popular models being, after all, the sole privilege of the smart women who wear the shoes—nevertheless, several of the bootmakers whose judgment has been proved of great value, are unanimous in predicting certain general tendencies, and the survival of not a few styles so attractive that they can not fail to be a success.

Sports shoes will be high or low as fancy dictates, and plain strappings of colored leather are now permissible. Anything fanciful enough in cut to suggest a trimming is, however, very bad style. The advent of the Oxford and the boot of linen duck is heralded by the spring

There can be no doubt, for instance, that shoes in combinations of materials and colors to match costumes will be worn a great deal. What was the fad of a few not so long since has now become an established fashion, and one which women are adopting with increasing favor. Short skirts have done their part in this, dancing has contributed no small share, and

In patent leather and brown buckskin, or patent leather and something else, these daytime slippers are dainty as can be

the general jaunty character of the spring clothes will add to this very decided tendency. As one prominent dealer in shoes says, "Women now seem to realize that their feet are not a part of their person entirely foreign to the rest of their anatomy, but rather a very important part to be attractively clothed in sympathy with the general scheme of clothes."

LIKE COSTUME, LIKE SHOES

So, to-day, the woman of fashion chooses shoes to suit individual costumes, nor is she hampered by a lack of variety in styles. In combinations of colors, a fashion which started with black vamps and the backs and uppers in gray or tan shades of material and moved on in a season to combinations of black and white, there are now subtle blendings of tones eminently suitable to women of refinement, and, be it whispered, not possible to duplicate cheaply. And thereby hangs a tale.

The use of delicately colored leather is possibly the most interesting and decided news of the spring. Russia leather, a light-weight leather used for dress and sports shoes, and other fine varieties of soft, colored leathers are the aristocrats of shoe leathers, but due to their scarcity here they have never before been greatly used in America. Europe has always made the finest boots and shoes of these colored leathers, and the few remaining pieces that finally came over here were never enough to be of any real use to American bootmakers. Now that the war has affected the European shoe manufacturing business, Europe is interested in other things besides fine Russia leather boots and America can command enough of the leather to indulge in many interesting fashions.

Therefore color combinations in more delicate shades and with less startling contrasts than those formerly shown will be advanced by the best American bootmakers. Light shades such as cream, champagne, and French gray will enter into these combinations, and as they are impossible of cheap duplication, it seems that they will be kept exclusive.

ANENT COMBINATIONS

The laced boot has come to stay, as has the boot with the long slim English last. For the early spring some very interesting boots of soft leathers made in such models as the one sketched second from the upper left will be shown. This boot is of the new white linen duck, a material of a fine though heavy weave of firm linen threads. This is said to be a nonshrinkable material. The heel-foxing (the leather at the back of the shoe), and the banding around the vamp and at the front and top of the boot is of white calfskin. There is a light-weight extension sole and the Louis XV heel is covered with white calfskin—an unusual boot in many respects.

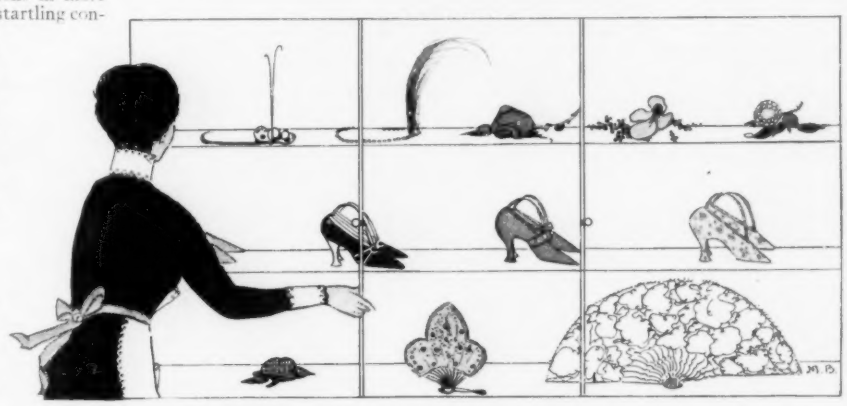
Because of the delicacy of the color combinations, there will probably be less decoration in the form of bands and braiding than formerly. More subtle schemes of decoration than this will be more in harmony with the fineness of the new leathers as well as their coloring. A high biscuit colored laced boot of the same model as the one just pointed out is very smart. This model in mahogany Russia calf combined with champagne cloth is equally new and attractive.

A REVIVAL OF THE OXFORD

When the low shoe replaces the high shoe, as it is sure to do later in the season, there will be an interesting revival, that of the Oxford. Many smart women have been wearing Oxfords for some time, but their use has been far from general. After the avalanche of sailor ties, colonial models, and other low shoes of a similar type, it is a distinct relief to see the Oxford again, and especially in such attractive combinations as it is being shown in. In fact, Oxfords show a willingness to establish themselves firmly if—for there is always an if—women make up their minds to adopt them. There will also be shown shoes no higher than the average pump or colonial, which will be cut on the Oxford model. Variations on the Oxford style will be made for the woman who takes up a fashion with more timidity than most, or who thinks her foot not suited to the real Oxford cut.

The Oxford tie sketched second from the upper right has mahogany Russia calf vamp and heel-foxing and a top of imported white buckskin. A tip is simulated by stitchery, and the model has a light-weight extension sole and a Louis XV heel. In point of leather and style, the shoe is exceedingly smart.

Sports shoes are of tremendous interest this season and are unusually attractive in appearance. The soles are now white as well as the shoes themselves, either white elkskin, white felt, or white rubber. Two models of particular interest are shown at the upper left and third from the upper left of this page. The one third from the upper left is an outing Oxford of white buckskin with trimmings of mahogany Russia calf. There is but one band across the vamp, which is a new feature, as there are usually two in such models. The Oxford has blind eyelets and a white leather sole and heel. The model at the upper left is a smart sports Oxford of imported white buckskin. The sole and the low flat heel are of white leather, and the shoe may be had with pipings of grass green, mahogany, or any color of leather. These models would be especially attractive worn with clocked stockings.



Elise, the perfect maid of the perfectly appointed woman, keeps all Madame's little accessories, from tiptop aigret to tiptoe buckle, speckless and all in a row in a glass case

A year or two ago the convention regulating footwear for sports was most conservative and smart women wore nothing but severely plain black or tan calfskin or white buckskin shoes, but latterly the best bootmakers have so cleverly introduced the use of colored leather strappings on their sports models that the idea has appealed to many women of undoubted good taste and has now become a smart fashion. This use of colored leather, however, must be confined to the simplest treatment. Anything fanciful in cut, such as scalloping or perforated trimmings, must be strictly avoided if one would be correctly turned out. It is this nice sense of discrimination that distinguishes the woman who knows from the woman who knows just a little less.

High boots will still be very smart for sports wear and the models just described will be shown in high as well as low shoes. The one with the single band of mahogany leather will be one of the smartest high

(*Continued on page 108*)

A mirror full of reflections of three pairs of daytime and semi-evening slippers and one pair of semi-evening boots. The four models at the upper left of the page and the semi-evening boots at the lower right are from Cammeyer; the other models are from J. & J. Slater

REBOUX, SUZANNE-TALBOT, AND ODETTE CAST A VOTE EACH IN FAVOR OF FEATHERS, FLOWERS, AND THE UNTRIMMED SIMPLICITY OF SATIN AND STRAW, LEAVING THE WORLD TO CAST THE DECIDING VOTE — COLLARS DARE THE NEWNESS OF OLDNESS

At the upper left is a Reboux hat of black Milan straw with two ambitious black wings at the front to represent the new cult of wings which in their upward aspirations stop short only of car doors and chandeliers. The chemisette of "crêpe français" sketched with the hat has a box plait at the front and a collar with a double turn-over at the top. Black dots and a black flower are embroidered on the collar and a wavering black thread edges it between the two thinnesses of crêpe

As many new hats are wont to do, the French turban of blue satin at the lower left of the page has a brim flared higher at the back than elsewhere. A miniature avalanche of party-colored roses and berries pours over the brim at the right side. The collar of "crêpe français" is embroidered with a delicate stitchery of black between the double ply of the material. At the top its progress is retarded only by the chin of the wearer and at the bottom it is finished with a black velvet ribbon

In the middle above is an Odette sailor of the type which will be much worn this summer. The top brim and crown of white satin and the under-brim of white straw represent a combination which will be a feature of spring millinery. Of fine net and Valenciennes lace is the chemisette, on which the once-smart, smart-again turn-over collar, which goes as high as it can before it turns, is embroidered, like the vest. Hats from Gerhardt & Co.; neckwear from Timothy F. Crowley

A prophecy that flower trimmings will come into their own again is made by the round little, flat little, Suzanne-Talbot turban just above. The hat is of "betteraye" satin and one of the roses of the harmonizing wreath bobs over the brow. Thread lace trims the high embroidered collar, which plays an odd variation on the turn-over theme by placing the turned-over portion at the back instead of, as usual, at the front. The front of the collar is lower than the back

Outlined by fancy feathers which resemble paradise is the French turban of dark blue straw at the upper right. Of embroidered piqué is the chemisette in the model known as the "doublet" collar. Fairly high the collar is, but it flares out at the back where one side overlaps the other and is caught by small buttons. The front of the chemisette is fashioned into revers which may be folded over double-breasted-wise or worn a bit open to relieve the throat

IT'S NIP AND TUCK WITH THE WAIST-LINE

About One Inch Less of Corset at the Waist-line Than Last Year, About Three Inches More above It, and the Same Amount as Last Season below It

"SHE has a good figure." This compliment of other days is likely to be restored to favor. The early fashion forecasts for 1915 say that styles shall again show the figure, the natural figure, which is not shapeless but has curves.

All the fashion creators show some models that bear out this prediction, while at the same time they still make models that do not define the figure to any great degree.

In the past two years the "corsetless figure" has been the craze. The Parisiennes who could successfully adopt the bustless, boneless, curveless corsets were very young or very slender or both. The Frenchwoman of fashion is naturally small of hip. She pays extreme care to her figure, and demands of her corsets that they shall train as well as retain it. She eats and drinks very sparingly out of regard for her looks, for her body as well as for her complexion. Now some of the Frenchwomen who have been wearing corsetless-looking corsets have decided (when the fashion changes, one must change one's philosophy and hygiene to suit it) that their figures were being ruined. So this season they are changing their corseting. They say it is for health's sake—?

In this country we are not naturally small of waist and hip; we do not eat and drink sparingly and, as a country, we are unique in having so many women who can afford to have new styles when they are new that the very momentum of numbers often sweeps the majority into unreasoning acceptance of styles which were designed only for the few, and often only for seekers after eccentric novelties. American women go to extremes in dress unknown in any other country. If a few fashionable women who can successfully wear it adopt the boneless or the much-boned corset, the next week every woman, young or old, fat or thin, is wearing it.

THE TREND TOWARD MORE CORSET

Nature and art together can do wonders for any woman, but nature unassisted by art often fails utterly. Whether women are idle and lazy or whether they do hard labor, any natural beauty of line they have, if no attempt is made to preserve it, deteriorates into shapeless lack-loveliness. Pass in mental review the women of the harem who loll on cushions indoors and the other extreme, those women who toil in the fields from sunrise to nightfall. None of them wear corsets, and they are all equally ugly from the point of view of sculptors and artists.

Two fundamental propositions concern the corset. The first is that the corset should be comfortable and healthful. The second is that the corset should mold the individual figure according to nature's ideals for the well-proportioned figure. For these reasons, women should never permit themselves to be induced to wear corsets that are not suited to the requirements of health, as well as to their individual figure needs.

The topless, boneless corsets are a passing mode. Some women even go so far as to say that no corsets at all are superior to the soft corseting of the past seasons. Yet no corsets at all would permit the figure of the woman who does not keep herself well built up by exercise to spread and sag in ungainly lines. Corsets should be flexible, yet fashion at the same time demands that they be boned enough to contain and steadily train the figure. They must be high enough above the waist-line to support the diaphragm and the flesh below the shoulder-blades.

The fashion trend is decidedly toward more corset, yet toward distinctly good sense in corseting. We look to Paris each season, and never in vain, for many charming new ideas in all divisions of dress, such as fabrics, lines, and colorings, but American women are better catered to with American corsets than are French women with French corsets. In Paris actual new styles in corsets do not come from the corset manufacturers, nor even from the innumerable small custom corset-makers. The couturiers launch the new ideas in corsets. They are worn first by manikins under the new gowns and suits displayed at the openings. These corsets are designed by corsétières who create them to accord with the lines of the new styles in gowns and costumes.

These new models and every worth-while adaptation made of them by foreign custom makers and manufacturers come to this country as soon as ships can bring them. The problem of the American corset-maker is infinitely greater than that of foreign corset-makers. American women demand to-day to find, at every price, including the lowest, the chief good points of a season's new styles in corsets. In Europe these new details of line come only in expensive models. One can buy very good-looking corsets in America, corsets that retain their fine lines, for $10, $12, or $15. Indeed, it is amazing to see the excellent materials, design, workmanship, and good taste in trimming that are to be had not alone at the prices named but also in the models sold for a tithe of their cost.

Five inches of corset above the waist-line, a moderate curve at the waist-line, and elastic hip-gores below it has this Bon Ton model in white, pink, or blue broché

Paquin designed this model of white silk brocade which gives an admirably flat effect across the hips at the back. Though conservative, it is higher and closer fitting than the models of 1914

Martial et Armand show a silk broché model with a high back and nipped-in waist. In putting this corset on it must be pulled well down in the back to give the effect desired by the designers

Fond memory brings the stays of other days around us. Are we, perhaps, on our way back to this figure?

INDICATED WAIST-LINE

The prevailing design of the new corset has just such curves as the human body has, a straight front, a comparatively straight back, and a slight curve at the waist-line toward the front over the hips. The new corset also is cut high enough to support the bust, which means four inches or more of corset above the waist-line; the skirt is long enough to compress the hips.

This type of corset is not only in accord with the new styles in dress, but is also in accord with the rules of health, comfort, and the preservation of the lines of the figure.

The new styles of gowns, waists, suit jackets, and coats shown by Chéruit, Callot, Paquin, Doucet, Premet, Martial et Armand, and all the prominent couturiers tend toward indicated waist-lines, and a smoother fit over the bust, shoulders, and upper arms. In New York there have been some attempts to introduce gowns with waist-lines in First Empire effects, up under the bust-line. But since the narrow skirts of the First Empire style are not now in vogue, the Empire waist-line is not becoming to the average woman.

NOT USURPING THE BRASSIÈRE

The normal waist-line is not low, but just where nature places it. At just this point the new corsets fit snugly. This does not mean tightly. It does not mean small waists. It means just what it says. A well-fitting corset should hug the natural waist-line. The corset stays in its right position and retains its shape, and the portions below and above the waist-line then do the figure training they are designed to do.

During the era of low-bust corsets women's figures have developed greatly at the diaphragm. Corset designers have had to take care of this by allowing carefully graduated fulness in the busts of the new corsets into which the increased flesh may sink. In time this excess flesh that has been allowed to accumulate will disappear.

In spite of this extra fulness required in the tops of the fronts of new corset models the old-time clasp would be found stiff and uncomfortable, so a quite new clasp is used. The steel is ground down gradually toward the top to produce a flexible, comfortable clasp.

The new high corsets do not at all confine the bust. They merely form the support below the bust, and the new bodices and blouses demand a brassière.

The new corsets correct the tendency of all figures to spread from hip to hip across the back below the waist-line. They hold the hips back, instead of letting them spread toward the front. That is to say, they give a youthful contour even to the matron no longer young.

LACES THUS AND SO

The best corset models are not proof against careless lacing. Every one knows, of course, that any corset worth buying deserves the care of being unlaced before it is taken off, and of being just as carefully laced each day when it is put on as when it was first fitted. What many women forget or do not notice, however, is that unless the lacing is "stayed" just where the corset follows the round of the figure, low at the back between the hips, the lacing will shift during the wearing.

A Redfern model of white silk broché has a high bust and yet makes room for the diaphragm by a deep bust gore on each side of the front. There is a straight back, a nipped-in waist-line, six garters, and a trimming of Valenciennes lace and satin ribbon

Of striped coutil is this Gossard corset which is boned to hold the high bust and narrow waist-line in position. There are double elastic gores on the hips and, as in most corsets that lace in front, there is an elastic at the bottom of the corset in the back

Set-in pieces at the front of this Mme. Lyra model afford room at the top for a bust-line four inches above the waist-line and yet allow the waist to curve in. The corset is of brocaded cotton and has ruchings of white satin on fine white net across the top

Sloped down at the back to be worn with décolleté gowns is this laced in the front Frolaset corset of embroidered batiste, but it is higher under the arms than are most models. Directly at the back is an elastic which adds greatly to its comfort as a front-laced corset

A flexible corset is this Bien Jolie model of a fine tricot. It is boned, though very lightly, to afford the support that the slightly accentuated waist-line and the slightly higher bust of the new corsets require, and is a comfortable adaptation of the new mode of the spring in corsets

A corset lacing should be evenly spaced throughout the length of the corset. In addition to the pull-loop on each side of the waist-line, which holds the corset at that point just where it belongs, there should also be a pull-loop so placed, low down, that pulling the lace above that point does not draw in the corset below. Some Paris corsétières use three separate lacings. One is long and occupies the middle three fifths of the lacing holes. Then one short lacing is put in the top fifth, and another in the bottom fifth. All three are laced at even intervals. The pull-loop is of course put in the long lace at the exact corset waist-line.

ALLOWING FOR THE LOW-CUT CORSAGE

Evening corsets are cut much lower at the back than those for day dresses and tailored costumes. All trimmings are thin, fine, and close to the corset fabric. Very delicate rose pink fabrics both in silk batistes and broché fabrics are good. The delicately colored corsets soil less easily than white, but nothing can quite take the place of the exquisite ivory white tints. Small figures are more favored than large ones in the brocades, but the new models are partial to plain white silk batistes.

There is a noticeable demand for lace-front corsets. They are not much worn in Paris, but an increasing number of American women like them. Those who wear them are especially pleased with a new patent protector, and with their ground-top clasps which prevent bulkiness and pinching.

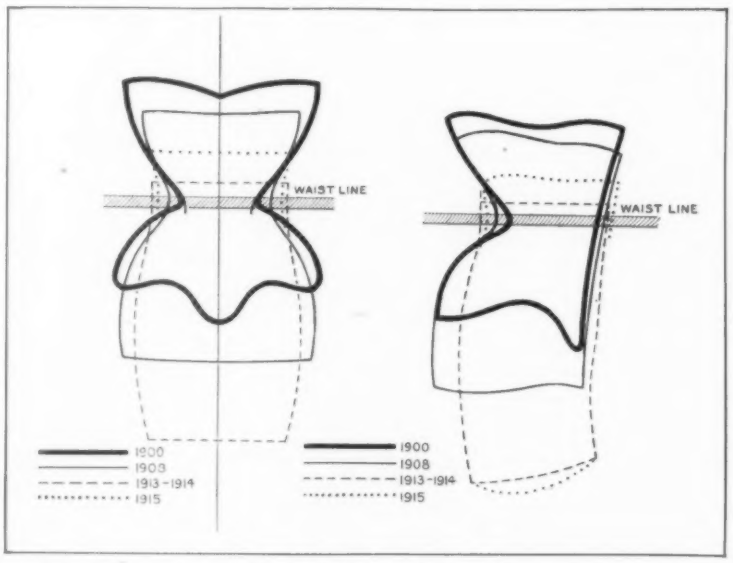
A CORSET FOR ALL FIGURES

Stout women have been misled of recent years to believe that they need a cumbersome corset much garnished with belts and appendages. This is neither desirable nor necessary. A well-boned standard corset shaped particularly for stout women is the type that should be chosen. With a corset like this it is possible to add a certain figure beauty that is impossible with cumbersome styles.

Many young girls have grown up in the past two years without corsets; their figures are "sloppy." It is absolutely necessary, if girls are to have beautiful figures, that as they pass into womanhood they wear corsets so shaped and so boned as to permit healthful development. The young girl should not let her figure "go" until it is too late to mold it properly.

Women with small figures should adopt a different style of corset from that needed by women of heavy figures. While they should wear a softer corset, it should give some support to the bust. The corset for the small woman may be more lightly boned, and perhaps may make use of more elastic than that for a large figure.

Elastic, though perhaps not as much used as formerly, has a valuable place. At the top of the corsets elastic is sometimes used, especially for slender persons, to keep the line of the top of the corset from showing through the gown, as the wearer moves. All corsets, moreover, can not be properly fitted about the hips without a small elastic lacing in the front below the boning. The small elastic inset at the bottom of the corset in the back, which is seen in the corset in the middle at the bottom of page 57, is almost always found in corsets which lace up the front.



In fourteen years the corset line (and the feminine form divine) spread from an unspeakably, ingrown cut to that indicated by the dash line. The new 1915 corsets show the line to have returned to what is now called—for with a change of style we change our hygiene and our philosophy—the correct waist-line. According to these calculations, the problem arises: how long before we are again the shape we were in 1900?

ECONOMICAL EXTRAVAGANCE

The woman of fashion has as many corsets as she has shoes, and changes her corset as often as she changes her toilet. This may sound extravagant, but it really is not, for corsets that are "rested" from the heat and friction of the body last just as do shoes frequently changed, much longer than several pairs bought separately and each one worn continuously.

The skilful maid prolongs the life of fine corsets by smoothing out the fabric if it is wrinkled anywhere, as soon as the corset is removed. Then it is thoroughly aired before being returned to its sachet covering and its closet.

STOCKINGS VERSUS CORSETS

The fastidious woman who realizes the importance of the seemingly small details of the toilet always orders all stockings to be worn with any one corset of uniform length. Stockings to be worn with the corset used for walking are all of the same length, those for wear with the evening corset are of the same length, and so on. By this means the hose supporters are adjusted while the corset is being fitted to the exact length of stockings to be worn with that corset, and the length is then permanently fixed. People who buy high-priced corsets fitted with all the finesse of modern science and art do not run the risk of changing an iota of the line by leaving hose supporters so that haste and carelessness may change their value to the corset. If, however, stockings first one length and then another are worn with the same corset, one should be careful to make the adjustment of the supporters accurate whenever any change is made.

B. A. W.

VOGUE PATTERN SERVICE

Five Ways of Suiting the Suit to the Occasion and the Individual, and Two Blouses to Complete the Task

The designs illustrated on this page, sizes 34 to 40 inches bust measure, 24 to 30 inches waist measure, 35 to 41 inches hip measure, are priced at 50 cents each for waist or skirt, or $1 for the complete costume. Full directions, an illustration, and material requirements are given with each pattern. Order from Vogue Pattern Service, 443 Fourth Avenue, cor. 30th Street, New York City. Vogue patterns may also be purchased at 149 Tremont Street, Boston, Mass.; Ye Gift and Favour Shop, 162 Post Street, San Francisco, Cal.; and Rolls House, Breams Bldg., London, E. C., England

Nos. 2852/4-2853/4
A tailored suit achieves a smart flare by plaits and boasts an adjustable collar that lends itself gracefully to low or high neck

No. 2879/4
Flounces of lace or batiste are combined in the smartest of blouses, long of sleeve and high of collar, for the semi-tailored spring suit

Nos. 2839/4-2840/4
Wholly untrimmed is this suit which concedes to every dictate of fashion, but all in its own pleasing and individual way

No. 2882/4
For the continued popularity of the beruffled blouse such as this, the reason is obvious. Charm and simplicity will insure its survival

Nos. 2858/4-2859/4
Marked by adherence to the picturesque lines of the early eighties is a suit with coat of ripple flare, wide sleeves, and ornamental pockets

Nos. 2867/4-2868/4
To meet all the demands of street wear that are not met by the severely tailored suit, one may choose this softer model, trimly short on the sides of the skirt

Nos. 2850/4-2851/4
Knowingly conservative with all of the chic and modishness of the spring of 1915 is this severely tailored model, flaring without fulness at the waist

VOGUE patterns will convince you that they are the best, easiest, and quickest way to acquire a frock, a suit, or a full spring wardrobe. If you have never used paper patterns or even trusted to a seamstress at home to turn out your frocks or suits, the result from a Vogue pattern will be a delightful surprise to you. All of the garments made after Vogue patterns are marked by the chic for which Vogue stands. Each design has a *raison d'être*. It is "smart" in a different manner from the many smart clothes one sees. This is Vogue's originality, and it is such originality and the perfection of the pattern that is made entirely by hand that place Vogue's patterns in a class apart.

Incorporated into the suit designs on this page are many of the advance spring style tendencies. Flared skirts are conservatively flared, and short—quite short when the skirt is as much as four yards wide, for the full skirt that sweeps the instep is frankly awkward. Coats are of different lengths, but the short models are undoubtedly given preference. The waistcoat has returned to favor, and many waistcoats or simulated waistcoats are made from gaily striped silks, some of narrow stripes of different colors such as yellow and blue, brown and red, blue and red, some of inch-wide satin stripes on taffeta.

Nos. 2825/4–2826/4
With sufficient number of pockets, adequate width of skirt, and trim narrowness of belt, a thoroughly smart and satisfactory outing suit is achieved

No. 2832/4
For a modification of the embroidered peasant blouse Servian colors are appropriate for trimming upon chiffon or fine cassock linen

No. 2889/4
With a studied simplicity which accords with the trend of the season's fashions and an effectiveness and smart novelty all its own

No. 2782/4
A blouse of this sort may be made in the new faille taffeta or would be equally pleasing if made of cassock linen or a striped batiste

Nos. 2674/4–2675/4
A three-piece costume is easily assembled by topping a skirt by a coatee worn over a soft blouse. The coatee and blouse are in one pattern

No. 2685/4
This blouse of excellent lines and many possibilities is suitable for faille taffeta, chiffon, or voile, and may be worn with various collars

No. 2881/4
Two collars of new type, revers and collar for a coat suit, and a smart little chemisette are the four varieties of neckwear included in this one pattern

No. 2866/4
A novel placing of revers distinguishes this blouse, which should be made of such soft material as Georgette crêpe or plain batiste

Nos. 2748/4–2749/4
With flare where flare should be found in both coat and skirt, with collar of accommodating type, and with novelty in its belts

THOSE TENDENCIES WHICH FASHION PERMITS TO DOMINATE THE SPRING MODE ARE HERE ASSEMBLED AND MODIFIED IN PATTERNS WHICH BEAR VOGUE'S MARK OF EXCLUSIVENESS

The patterns illustrated on this page, sizes 34 to 40 inches bust measure, 24 to 30 inches waist measure, and 35 to 41 inches hip measure, are priced 50 cents each for waist or skirt, or $1 for the full costume, except No. 2881/4, which is priced at 50 cents. Full directions, an illustration, and material requirements are given with each pattern. Order from Vogue Pattern Service, 443 Fourth Avenue, cor. 30th Street, New York City. Vogue Patterns may also be purchased at 149 Tremont Street, Boston, Mass.; Ye Gift and Favour Shop, 162 Post Street, San Francisco, Cal.; and Rolls House, Breams Bldg., London, E.C. England

Nos. 2873/4–2874/4
The marks of the season consist of a collar easily changed from low to high neck and a skirt that is of the newest, but differently so

MANY A CHARM OF LAST CENTURY MODES IS EMBODIED IN THE NEWEST FROCKS

The patterns illustrated on this page, sizes 34 to 40 inches bust measure, 24 to 30 inches waist measure, and 35 to 41 inches hip measure, are priced at 50 cents each for waist or skirt, or $1 for the complete costume. Order from Vogue Pattern Service, 443 Fourth Avenue, cor. 30th Street, New York City. Vogue Patterns may also be purchased at 149 Tremont Street, Boston, Mass.; Ye Gift and Favour Shop, 162 Post Street, San Francisco, Cal.; and Rolls House, Breams Bldg., London, E. C., Eng.

Nos. 2762/4–2763/4
For this frock, covert-cloth, revived in glorified form, is an excellent material and it may be trimmed with bone buttons aplenty

Nos. 2776/4–2777/4
A suggestion, hardly definable, of Directoire modes, lends distinction to a graceful frock which makes much of long lines

Nos. 2780/4–2781/4
Reminiscent of the latter half of the last century, is this frock which retains the quaint charm of the basque, but softens its lines

Nos. 2670/4–2671/4
Equipped with this lace-skirted frock, a woman is prepared for the many occasions when an informal dinner dress is needed

Nos. 2693/4–2694/4
In front the becoming surplice lines, in back a little old-fashioned jacket effect, and at the sides of the skirt the new shortness

Nos. 2656/4–2657/4
Success has doubled the favor shown to the tailored frock. Its economy and serviceability give reason for the success

Nos. 2864/4–2865/4
Half-way between the suit and the gown is this costume, more elaborate than the one and more widely useful than the other, and simple

Nos. 2875/4–2876/4
With a telling grace in th bodice and line of the skirt, and the entire absence of trimming which accords with the newest mode

Nos. 2871/4–2872/4
A frock softened by frills is universally becoming, and the ruffled stock of great-grandfather lends suggestions for the frills at the neck

Nos. 2811/4–2812/4
With the coming of spring, back to favor comes the Eton effect, which is never banished long, and its new lines are highly becoming

Nos. 2854/4–2855/4
There is an assurance about this afternoon frock which speaks of knowledge of the last century modes approved by spring fashions

MODELS WHICH INSURE SUCCESSFUL GOWNING

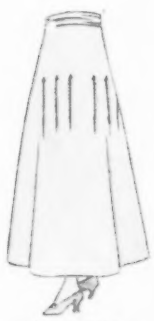
BECAUSE THEY ARE SMART, BECAUSE THEY ARE NEW, AND BECAUSE THEY ARE SIMPLE TO MAKE

Patterns illustrated on this page, sizes 34 to 40 inches bust measure, 24 to 30 inches waist measure, and 35 to 41 inches hip measure, are priced at 50 cents each for waist or skirt, or $1 for the complete costume. Order from Vogue Pattern Service, 443 Fourth Avenue, cor. 30th Street, New York City. Vogue Patterns may also be purchased at 149 Tremont Street, Boston, Mass.; Ye Gift and Favour Shop, 162 Post Street, San Francisco, Cal.; and Rolls House, Breams Building, London, E. C., England

Nos. 2877/4–2878/4
A trimly cut short coat with novel shirring on fronts and sleeves and a skirt which adds its circular flare to an extra long yoke make a tailored suit unusual

No. 2708/4
An attached belt and an adequate pocket give the perfecting touch to a sports skirt of white serge

No. 2751/4
Not a sports skirt, but the simplest model outside that class and suited to serge or linen



No. 2751/4
The back of the skirt shown at the left shows the tiny pin tucks but not the yoke outlined in front

No. 2755/4
A two-piece circular skirt, two and one half yards wide, is conservative, smart, and easily made

No. 2827/4
Designed for the serviceable extra skirt which may be of covert, serge, linen, or of natural pongee

Nos. 2860/4–2861/4
According to the material selected, this model may be the simplest of morning gowns or the daintiest of untrimmed afternoon frocks, straight yet flared

Nos. 2498/4–2499/4
A practical model for the ever serviceable skirt of tweed or linen and for a blouse to accompany it that at once suggests country life

Nos. 2683/4–2684/4
The blouse with convertible collar is an established fact of the mode, and may well accompany the simple skirt for morning wear

No. 2728/4
The top-coat is a wardrobe necessity of these days when frocks rival suits, and this flared and belted model is deservedly popular

No. 2669/4
With belt in the back only, with flare all around, and with nice attention to cut, even a separate coat may be lifted from the usual

DANCE FROCKS WHICH PROCLAIM THEIR NEWNESS BY THE MANNER OF THEIR FLARE AND FROCKS AND SUITS FOR THE YOUNG AND SLIM

Patterns illustrated on this page, sizes 34 to 40 inches bust measure, 24 to 30 inches waist measure, and 35 to 41 inches hip measure, are 50 cents each for waist or skirt. Order from Vogue Pattern Service, 443 Fourth Avenue, cor. 30th Street, New York City. Vogue Patterns may also be purchased at 140 Tremont Street, Boston, Mass.; Ye Gift and Favour Shop, 162 Post Street, San Francisco, Cal.; and Rolls House, Breams Bldg., London, E. C., England

Nos. 2689/4–2690/4
This frock in rose faille taffeta, trimmed with bias folds of a deeper shade, is given chic by a spray of velvet cherries

Nos. 2814/4–2815/4
Satin-striped taffeta over a beruffled lace petticoat makes a dance frock of old-fashioned grace at small cost in labor

Nos. 2691/4–2692/4
The black frock trimmed with jet, always in good taste for dinner or dance, is readily constructed from this model

Nos. 2687/4–2688/4
Organdy or patterned voile over taffeta will make this frock both dainty and individual, and the plaitings suit the dance

Nos. 2830/4–2831/4
High waist, ruffled skirt, and sash of long ends give a Kate Greenaway air to a dance frock for the petite woman

Nos. 2706/4–2707/4
Five is a conservative number for the gores in the new skirt, and the coat to top it is accordingly cut to flare conservatively

Nos. 2672/4–2673/4
A coat with high military collar and plaited peplum, with a skirt cut to comfortable width, makes a very youthful school suit

Nos. 2593/4–2594/4
A tiny bodice in jacket effect, set high, tops a flared skirt, which in turn tops a lace petticoat in a novel evening gown

Nos. 2710/4–2711/4
Over a tiered skirt of picot-edged organdy, a gay colored taffeta bodice, sashed high, is most effective and is novel

Nos. 2714/4–2715/4
In wool, silk, or linen, this frock for youth and out-of-doors is irresistible, and few are simpler in the making or laundering

No. 2701/4
A cleverly cut negligée gives freedom to the wearer and yet remains, as every well-bred negligée must, very trim

No. 2800/4
With seams reduced to a negligible minimum and trimming to a mere bit of lace, the making of underwear is a small task

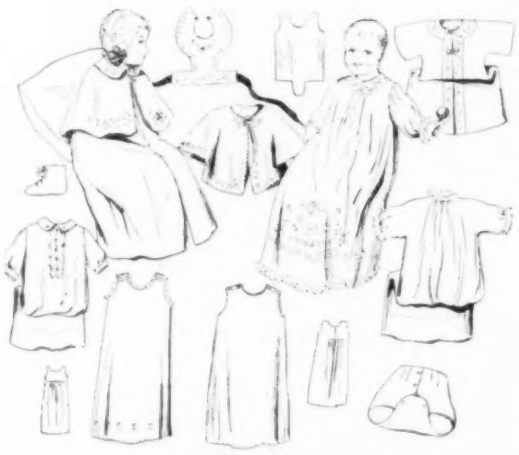
No. 2709/4
One of the simplest nightgowns to make, is this model of which is most satisfactory for the gown of crêpe de Chine. Soft frills and a ribbon girdle are the only trimming

No. 2862/4–2863/4
An underbodice of hemstitched squares and a petticoat trimmed with old-fashioned puffing between the insertions

No. 2808/4
The coat negligée is destined to be as popular as the coat frock, and this one falls gracefully in plaits, held by a sash

PATTERNS WHICH PROVE THAT FEW PIECES MEAN FEW SEAMS

The patterns illustrated on this page are priced 50 cents each, except No. 2536/4, which contains the patterns of thirteen garments, and is priced at 50 cents, and No. 2701/4, a full-length negligée, priced at $1. The lingerie patterns are in sizes 34 to 40 inches bust measure. The sizes for the patterns for children's clothes are given under each illustration below.



No. 2536/4
Patterns for a complete layette consisting of the thirteen garments illustrated above are included in this pattern; price, 50 cents

UNDRESS FOR GROWN-UPS—DRESS OF MANY SORTS FOR CHILDREN

Material requirements, and directions are given with each pattern. Order from Vogue Pattern Service, 443 Fourth Avenue, cor. 30th Street, New York City. Vogue patterns may also be purchased at 140 Tremont Street, Boston, Mass.; Ye Gift and Favour Shop, 162 Post Street, San Francisco, Cal.; and Rolls House, Breams Building, London, E. C., England

No. 2632/4
Sizes 4 to 12 years
A flared coat for serge or for tweed

No. 2638/4
Sizes 4 to 12 years
A frock enlivened by a figured jacket

No. 2822/4
Sizes 2 to 8 years
Blue-smocked blouse and blue trousers

No. 2633/4
Sizes 4 to 12 years
Smart English cut and button trimming

No. 2823/4
Sizes 2 to 10 years
A suit businesslike and easy to make

No. 2535/4
Sizes 6 to 12 years
A separate guimpe keeps a frock dainty

No. 2645/4
Sizes 2 to 8 years
Detachable collar and cuffs are a boon

"Start your Berkey & Gay collection today"

The exclusiveness of Berkey & Gay Furniture

Of some designs we may make less than a score of pieces, because of the fact that, while beautiful to the last degree, few homes offer an opportunity for them.

Massive consol tables, rich library tables, rarely elegant dining room and bedroom furniture, wonderful chairs—all the things which master furniture workers love to design and complete patiently and exactly. These are for any mansion, yet like all Berkey & Gay pieces, they are not extravagantly priced.

Usually the store offering Berkey & Gay furniture is the best in its locality, and is so organized as to advise authoritatively upon any furniture or decorating problem. The following firms are examples of our representation everywhere:

Marshall Field & Co., Chicago Paine Furniture Co., Boston Lammert Furniture Co., St. Louis
The Sterling & Welch Co., Cleveland W. & J. Sloane, San Francisco Frederick & Nelson, Seattle

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Berkey & Gay Furniture Company

Factory, Executive Offices and Show Rooms
194 Monroe Avenue, Grand Rapids, Michigan

Eastern Offices and Show Rooms
113-119 West 40th Street, New York

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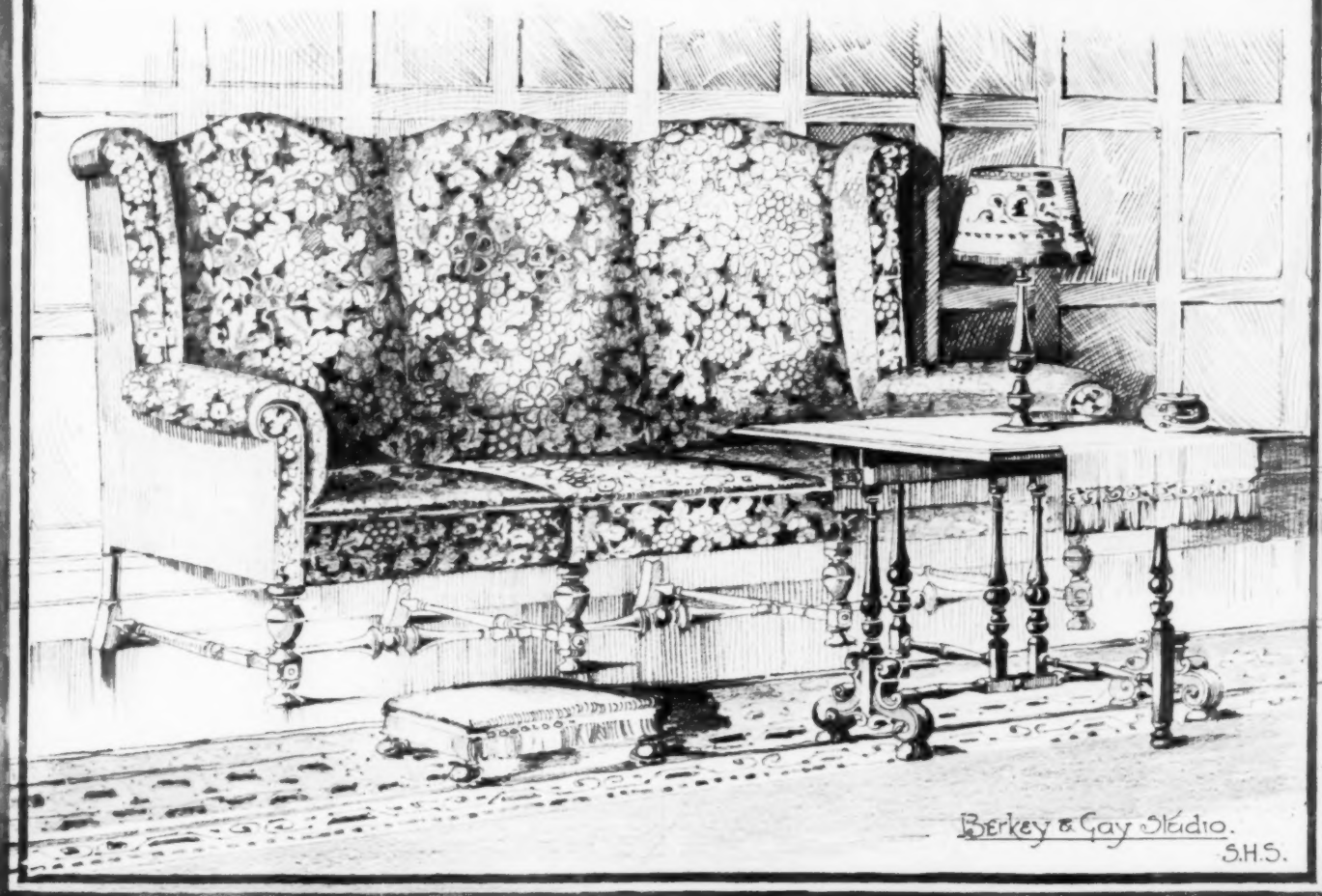
For fifteen 2-cent stamps we are glad to send you our de luxe book, "Character in Furniture," a recognized authority on the periods. Other publications free. List on request.



ON HER DRESSING-TABLE

Fragrant Substitutes for the Lace-edged Valentine—A Cream That Has Stood the Test of the Winter Resorts—An Efficient Hair Tonic and Shampoo

THREE gracious tributes to a woman's charm, especially if presented to her on St. Valentine's Day, are the bottles of French perfume shown at the bottom of this page. The original mission of the slender bottle at the middle was to hold a single flower, and, when the perfume which it contains has gone the way of perfumes, it may return to its former sphere of usefulness. It is a lovely Baccarat vase tinted a pale green and ornamented with gold roses. Filled with any desired odor of perfume it costs $6.

At the right is illustrated a bottle oddly mounted with a paper composition which in its brilliant, blended colors and in the pointed forms which it assumes on both bottle and stopper suggests a stained-glass church window. "Près de Vous" is the significant name of the perfume it contains, which is unusual in that it is both clinging and refreshing, its basis being a species of laurel which grows in the hills near Nice. With mountings in various color schemes, the price per bottle is $12.50.

The bottle on the left contains a perfume of delightful bouquet dedicated to the Champs Elysées, upon which famous avenue the new establishment of the perfumer who distils it was opened last year. The glass bottle in shape and cutting is singularly like a turtle. It is tied with black and gold cords and is laid in a box of lizard skin lined with velvet. The price of this, also, is $12.50.

A WINTER RESORT CREAM

At three smart winter resorts—Palm Beach, White Sulphur Springs, and Lake Placid—the seal of approval has been so firmly placed upon a certain cold cream, that the chemist who makes it, and who has a shop at each one of these places, has been encouraged to enlarge his field of sale. Sunburn and windburn are the complaints this cream relieved at Palm Beach and White Sulphur Springs; to hands and face chapped by the frosty mountain air it ministered at Lake Placid, the little St. Moritz of the States. The cream is really creamy, so smooth is it, and it is white as white can be. It keeps indefinitely in any climate, cleans and freshens the skin effectually, and may be had, in either a delicately fragrant or a mentholated form, in tubes for 25 cents each, or in jars of various sizes for 50 cents, $1.25, and $2.50, respectively.

A CHARMING ESTABLISHMENT

In the early winter a certain hairdresser, after nine years' experience in one of the smaller smart hotels of New York, ventured to open an establishment of her own. Wonderfully good taste is displayed in her new quarters. Save for the gilt lettering on the front door, one might be stepping into the charming living-room of a Fifth Avenue apartment. The paneled walls are tinted a dark tan and the hangings are of a mixed black and gold tissue. Against this soft background the dark oak furniture, upholstered in dull colored tapestry, stands out in all the grace of its Jacobean lines. If one be a bit early for an appointment, it is a pleasure to drop into one of the sofas that face the fireplace, cross one's feet on a footstool, and read or relax in the harmonious quiet of the lamp-lit room.

A nine-year sojourn in a hotel brings varied knowledge to a woman engaged in shampooing and hairdressing. The mistress of this new establishment has a number of shampoos to suit different scalp conditions, and she makes a point of not using electric dryers, but of drying the hair by hand. She gives much time and thought to following the new modes in hairdressing and in adapting them to the hair and features of her clients. Shampooing and hairdressing each cost 75 cents. The shampoo by the bottle is priced $1, as is also the hair tonic. Manicuring is also well done here for the reasonable charge of 50 cents.

Note.—Those inquiring for names of shops where dressing-table articles are purchasable should enclose a stamped and addressed envelope for reply, and state page and date.

French perfumes of rare charm come in a quaint bottle shaped and cut to resemble a turtle, a tall Baccarat flower vase tinted green and ornamented with gold, and an odd bottle mounted in a medieval casing

Pussy Willow
"The Inspiration Silk"
AMERICA'S LEADING model makers turn to Pussy Willow for inspiration. The model illustrated is from Lady Duff Gordon's collection and is a black and white effect developed in a Pussy Willow Print of Viennese design.
H·R·MALLINSON AND COMPANY
QUALITE SILK ORIGINATORS
NEW YORK PARIS
FORMERLY · M · C · MIGEL AND CO.
QUALITÉ SILKS
HRM&Co
HRM&Co

BURGESSER MODELS
because of their recognized authority, forecast the Fashions in Spring Millinery

1 and 3 West 37th Street
(Wholesale only)

A. D. BURGESSER & CO. IMPORTERS AND MANUFACTURERS NEW YORK TRADE MARK

FOR THE PANAMA-PACIFIC TOURIST

(Continued from page 41)

one of the new failles to match, with a white vest and collar which either buttons up to the chin or turns back from the throat. Small hats are a necessity, and fashion has been kind enough to stamp them with her approval. Elaborate trimmings are obviously inappropriate; in fact, smart women follow the Parisienne and affect a ribbon bow as the only trimming on their traveling hats. Boots or shoes with spats, and gloves to match the spats, are *de rigueur*, and both shoes and gloves should be above reproach.

Black seal lined with blue, lavender, or gray silk is this dressing-case fitted with silver toilet articles and small enough to pack easily

Upon boarding the train, whether she occupies a section or a drawing-room, the traveler should put everything in order for the journey. The first task is to change from the suit to a frock of some thin material, such as silk or the new voiladine, which sheds the dust, does not stick to the seat, and helps one to look cool and smart during the entire journey. Such a frock should be as simple as possible, and should be worn with the cool and clean-looking collars of which there are such a variety of styles this year. A dark collar is to be avoided; it is an economy in neckwear which at once takes away from the charm and daintiness of the wearer. Smart, but comfortable, low shoes should be worn during the journey, for they help a woman to avoid looking tired. The hat is consigned to the paper bag provided by the porter, and a close hat, preferably a turban, replaces the street hat. A short, close veil protects the face and hair, and washable gloves the hands.

PACKING EVERYTHING IN ITS PLACE

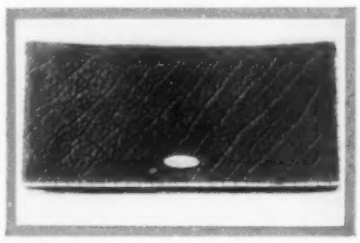
The coat and skirt should be well shaken and carefully packed in tissue-paper, the sleeves stuffed out, and a roll placed where the skirt is folded; this will keep the costume fresh for the end of the journey. The simplest trees of metal of light weight keep the boots in condition, and the boots, too, must have their corner, and be safely packed in the valise during the journey.

A hold-all is a very useful addition to the train equipment, as it serves to protect the traveling coat, the rubbers, and other unornamental necessities of the journey. If a hold-all is not carried, the coat may be thrown over the arm, while the rubbers, hot-water bag, and the small air cushion may all find places in the carefully packed valise. Silk or crêpe lingerie packs into small space and is easily and quickly laundered; hence it is very practical for traveling.

A DON'T WITH CAPITAL "D"

In packing, it is well to make a definite plan so that each detail may be fitted to the best advantage, and retain its own space throughout the journey. Thus no time is lost in either packing or unpacking. It is a good plan to have a large folding bag of linen or silk into which may be put all the equipment for dressing. One shop shows bags of this kind containing a crêpe nightgown, a kimono, slippers, and

(Continued on page 70)



A flat pocketbook of elephant skin mounted in gold and silver and fitted with a small mirror and with a card-case

French ivory, plain or engraved silver, or 14-carat gold are the articles which fit in this black seal portmanteau lined with blue, green, tan, lavender, or cream moire. Articles on this page from the Gorham Co.

If you have read "The Call of Fashion" by the Countess of Warwick, will readily appreciate the merit of the Frolaset front lacing corset—for it is a garment whose "parents" *have* been put through a course of anatomy and physiology, and have associated same with their knowledge of fashion. The result is a master production of the corset makers' art, as is evidenced by the photographic reproductions of the ten models shown on this page.

For years men pulled their shirts over their head—now they put them on as they do their coats. For years women laced their corsets in back—no one knows why—now many both lace and clasp their corsets in front. Surely, this is the saner way. The Frolaset laces and clasps in front.

Frolaset

Frō Lā Say

Front Laced Corsets

$3.50 to $40.00

Not all stores sell the Frolaset front lacing corset. You will find it only in the departments of the best stores throughout the country and Canada. When you buy your next corset, ask to be fitted in a Frolaset.

FROLASET CORSET COMPANY

Makers of high grade front lacing corsets exclusively

NEW YORK DETROIT

DAME FASHION has a new world to cater for. It must heed the call of those who say "Leave us our health. Do nothing to tamper with our natural shapes and proper functions. Leave our livers free to act, our blood free to circulate, our limbs free to move. 'We wish to be active and vigorous and above all we desire to remain young and healthy as long as we can." To you we say, "Wear the Frolaset." And who is the woman who does not appreciate comfort?

From the Blue Book of Monte Carlo Models.

when the train is due in a station where there is a restful ten minutes to walk on the platform, it is worth taking a few moments to make a careful toilet, and to don a coat, if it is cool.

In the trunk, which is checked, should be included the thin frocks and more elaborate costumes, and even if one is visiting the Exposition in the summer, there should be warm wraps, for in that part of California a cold wind comes up every afternoon at about one o'clock. The later afternoon is often very chilly and the attention of those going out there should be called particularly to this fact. On arriving, the travel-wise will remember to hang the daintiest gowns

Of plaid cloth is this useful and smart-looking case to protect the umbrella, parasol, and cane. Articles above from Mark Cross Co.

dried, and [illegible] kles will disappear as if by magic.

In allowing for the expenses of the journey it is useless to overlook the necessity of tipping. Travelers' estimates vary, but from twenty-five cents to a dollar a day is the sum which one should allow the porter, while in the dining-car, the fee is on the same scale as in any public restaurant.

It is interesting to watch men who are in the habit of making this journey many times a year, and to note how carefully they diet, eating little and almost eliminating meat from their repast. Green vegetables, salads, and fruits form a wise diet on these long train trips. Another suggestion is to use cleansing creams for the face instead of water.

Breeding and Refinement

WHICH find their expression in the daily life of a Woman of Charm, in a subtle air of social distinction, are equally expressed in the quiet dignity of her surroundings.

The unobtrusive luxury of her well-ordered home may be found also in the motor car which she uses for convenience and comfort in transportation.

Jeffery body types in both open and enclosed models are of the most accepted mode dictated by good taste. For those who prefer elegance, a choice is offered of cloth upholstery in varied shades.

The Thomas B. Jeffery Company
Main Office and Works, Kenosha, Wisconsin

STEINWAY

THE Steinway is the aristocrat of pianos, and its superior tone has made it the logical choice of music lovers everywhere. Yet, it is moderately priced. You can obtain a Steinway for the same money you would expect to pay for an ordinary "good" piano. And you can buy it upon convenient terms.

Style V, the new Upright, and Style M, the smallest Steinway Grand, are offered at the lowest prices ever asked for this marvelous instrument. They are especially designed for the modern home or apartment.

Shall we send you illustrated literature, prices and name of the Steinway dealer nearest you?

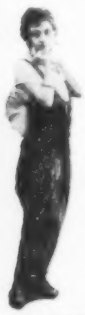
STEINWAY & SONS, STEINWAY HALL
107-109 EAST FOURTEENTH STREET, NEW YORK

Model Gowns Give You Individuality

Authentic or Advanced Fashions—All Originals—No Two Alike

Our new purchase of model size gowns are distinctly individual and will lend that well groomed appearance to your figure so essential to Fifth Avenue's particular set. As there are no duplicates, you'll never see another frock like yours. All the little chic finishing touches are there which mark the smartly dressed women. The dancing frocks are a revelation—soft and rich in tone and texture.

Prices range $15 and up.



No two of which are alike.

It would surprise you to know how many of New York's most fashionable set outfit themselves with our model gowns. They are most particular, too.

The prices are one-half usually asked for a poorly attempted copy. Really, two distinctive gowns for the same price you would pay for one frock alone elsewhere.

All these gowns served their purpose when exhibited on forms for the importers and leading American dressmakers to illustrate the latest Parisienne modes. They were not worn or even shopworn. You obtain only gowns of authentic or advanced fashion for either street, afternoon or evening wear. French evening Wraps are also offered at far less than their real value.

NO ALTERATIONS—NO CHARGE ACCOUNTS—NO FRENZIED FASHIONS

A visit will pleasantly surprise you. You are never urged to buy.

MAXON Estab. 1899 ***Model Gowns***

1552 Broadway (46th St.) **New York**

M U S I C

Calendar

FEBRUARY 10 TO MARCH 10

Metropolitan Opera House, opera by the Metropolitan Opera Company every evening except Tuesdays and Sundays, and on Saturday afternoons; concert every Sunday evening.

FRIDAY, FEBRUARY 12

Hotel Biltmore, 11:30 a.m., second Friday morning musicale.

SUNDAY, FEBRUARY 14

Belasco Theatre, 8:30 p.m., violin recital, David and Clara Mannes.

Brooklyn Academy of Music, afternoon, symphony concert, Philharmonic Society; soloist, Ossip Gabrilovitch.

Aeolian Hall, afternoon, symphony concert, Symphony Society of New York; soloist, Ethel Leginska, pianist.

MONDAY, FEBRUARY 15

Little Theatre, afternoon, song recital by Clara Gabrilovitch; accompanist, Ossip Gabrilovitch.

TUESDAY, FEBRUARY 16

Aeolian Hall, afternoon, joint song recital by Christine Miller, contralto, and George Hamlin, tenor.

FRIDAY, FEBRUARY 26

Hotel Biltmore, 11:30 a.m., third Friday morning musicale.

SUNDAY, FEBRUARY 27

Aeolian Hall, afternoon, joint recital by Harold Bauer, pianist, and Pablo Casals, cellist.

SUNDAY, FEBRUARY 28

Aeolian Hall, symphony concert, Symphony Society of New York; soloist, Ferruccio Busoni, pianist.

TUESDAY, MARCH 2

New Aeolian Hall, 8:15 p.m., chamber music concert, Kneisel Quartet.

SATURDAY, MARCH 6

Washington Irving High School, 8 p.m., chamber music concert under the auspices of the People's Symphony Concerts, Auxiliary Club.

SUNDAY, MARCH 7

Aeolian Hall, afternoon, symphony concert, Symphony Society of New York; soloist, Elena Gerhardt, soprano.

MONDAY, MARCH 8

Aeolian Hall, evening, concert, Flonzaley Quartet.

FRIDAY, MARCH 12

Hotel Biltmore, 11:30 a.m., fourth Friday morning musicale.

SATURDAY, MARCH 13

Carnegie Hall, 8:15 p.m., symphony concert, Philharmonic Society; soloist, Edouard Ferrari-Fontana, tenor.

SUNDAY, MARCH 14

Belasco Theatre, 8:30 p.m., violin recital, David and Clara Mannes.

Brooklyn Academy of Music, afternoon, symphony concert, Philharmonic Society; soloist, Efrem Zimbalist.

WEDNESDAY, MARCH 24

Carnegie Hall, 8:15 p.m., Oratorio Society, "Joan of Arc," by Enrico Bossi, for the first time in America; soloists, Marie Sundelius, soprano; Lambert Murphy, tenor; Henri Scott, bass; orchestra of the Symphony Society of New York.

FRIDAY, MARCH 26

Hotel Biltmore, 11:30 a.m., fifth Friday morning musicale.

SATURDAY, MARCH 27

Carnegie Hall, 8:15 p.m., symphony concert, Philharmonic Society, Tchaikovsky program.

TUESDAY, APRIL 6

New Aeolian Hall, 8:15 p.m., chamber music concert, Kneisel Quartet.

FRIDAY, APRIL 9

Hotel Biltmore, 11:30 a.m., sixth Friday morning musicale.

SATURDAY, APRIL 10

Washington Irving High School, 8 p.m., chamber music concert under the auspices of the People's Symphony Concerts, Auxiliary Club.

FRIDAY, APRIL 23

Hotel Biltmore, 11:30 a.m., seventh and last Friday morning musicale.

MUSIC NOTES

PAUL DRAPER chose a Bach-Schumann-Moussorgsky program for the third of his series of lieder recitals in the Little Theatre, Thursday afternoon, January 28. The tenor was assisted by Walter H. Golde, piano, Roscoe Possell, flute, and Irving Cohn, oboe. The program follows:

I

"Frohe Hirten"
Bist Du bei Mir
Komm', Süsser Tod
Weinachtslied
Ich Will an den Himmel Denken } *Bach*

II

Der Knabe mit dem Wunderhorn
Ich Hab' in Mich Gesogen
Abschied vom Walde
Kommen und Scheiden
Der Soldat
Die Beiden Grenadiere } *Schumann*

III

Lieder und Tanze des Todes . Moussorgsky

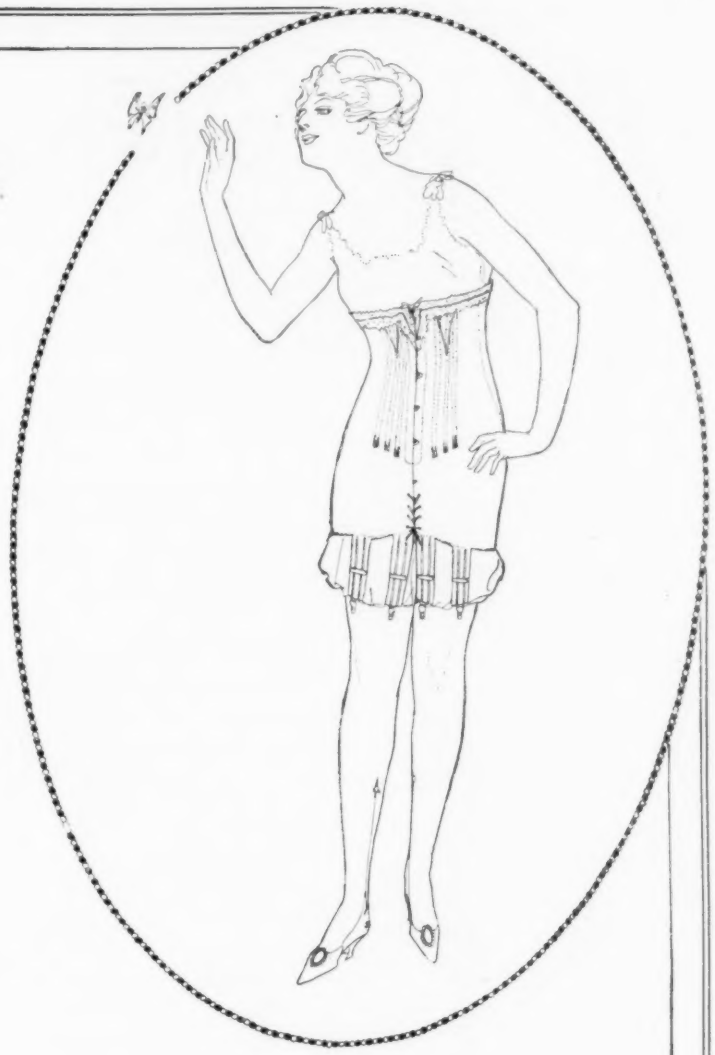
At their second recital in the Belasco Theatre, on Sunday, February 14, at 8:30 p.m., David and Clara Mannes will present the following program:

Sonata in E major . . . . . Handel
Sonata in B flat major, No. 10 . . . . Mozart
The Ascension Sonata in A major, op. 22 (new) . . . . . Cecil Burleigh
Sonata in G major, op. 13 . . . . . Grieg

The program of their first recital, on Sunday, January 17, comprised:

Sonata in A major, op. 100 . . . . . Brahms
Allegro amabile
Andante tranquillo—vivace
Allegretto grazioso (quasi andante)
Sonata in C minor, op. 30, No. 2, Beethoven
Allegro con brio
Adagio cantabile
Scherzo: Allegro
Finale: Allegro
Sonata in A major . . . . . César Franck
Allegretto ben moderato
Allegro
Recitativo—fantasia ben moderato
Allegretto poco mosso

Has Your Figure Suffered?



"I must have a corset—a real corset. For the past two years I have been wearing those topless, boneless models, and I have just realized how "sloppy" I have become. Two years ago I had a figure I was proud of. Today—Bah!"

Such is the tenor of many a remark heard by corsetieres today. A few seasons ago Fashion permitted a larger waist, and regardless of her future figure many an American woman wore a topless, boneless garment that could not possibly give the support so necessary for health and beauty.

The Parisienne knew better. She persisted in her well-boned corset, so that today her figure is as graceful as ever. Do not let your figure go until it is too late. It is worse to wear a boneless or badly shaped corset than one that has lost its shape by too long service.

You Need a Well-Boned Accurately Shaped Corset

Redfern Corsets are designed to shape the figure in graceful lines of fashion. The pliant boning is scientifically placed to give healthful, comfortable support. Slightly higher busts are the vogue this season, and since the diaphragm has developed from wearing low-bust corsets, the new Redfern models meet this development by front clasps ground thin at the top, to permit the utmost flexibility there without lessening the support below.

There are lace-back and lace-front Redfern models, each exclusively designed for a certain type of figure. The lace-front styles have the added feature of a protecting tongue beneath the lacings.

You can be fitted to Redfern Corsets wherever high-class corsets are sold, or at The Redfern Corset Shops, 510 Fifth Avenue, New York; 19 East Madison Street, Chicago; 114 Grant Avenue, San Francisco.

Above your corset, the figure must be snug and shaped—so Fashion rules. Antoinette Brassieres are fitted garments designed to wear with Redfern Corsets. Ask to be fitted to an Antoinette Brassiere when your Redfern Corset is fitted.

Up to Twenty-five Dollars at High-Class Shops

SPRING SMARTNESS CHEZ FENN

Two things at Fenn's delight the Woman Who Knows Clothes: one is the sure taste displayed in the assemblage of French models; the other is the artist's sense of line and color shown in the original Fenn designs.

Whether it is a frock for a debutante, making her first Court curtsey; a dinner hostess, or an afternoon at the Races, a "Fenn" creation has a subtle distinction wholly "Fenn."

Americans visiting London will find here the last word in *chic* among the new spring modes and fabrics at prices appreciably lower than Paris.

HUBERT FENN
Under Royal Patronage
26a Albemarle Street PICCADILLY,
LONDON, ENGLAND

Burby
534 Fifth Avenue
Hats, Gowns *and* Novelties

Sole agents for the **non-inflammable stainless** glue — Not genuine unless it bears the Name of Burby.
[Made expressly for Burby]

Though the theme of Richard Miller seldom changes, his endless variations of it are fresh and full of interest

A R T

CALENDAR OF EXHIBITIONS

NEW YORK

Cathedral Parkway Galleries. Exhibition of paintings by Francis J. Flanagan, from January 18 to February 12.

Fine Arts Building. Annual exhibition of the Architectural League, from February 7 to 27.

Huber Galleries. Exhibition of Chinese porcelains, from February 1 to 27.

Knoedler Galleries. Exhibition and sale organized by American artists to aid the French soldier-artists. Admission fee of twenty-five cents for the benefit of the French Relief Fund, to which the proceeds of the sale are also to be contributed; from February 1 to 15.

MacDowell Club. Bimonthly exhibitions of the work of American artists, beginning the first and fifteenth of each month.

Metropolitan Museum of Art. Riggs collection of armor and metal work, opened on January 25 for permanent exhibition.

National Arts Club. Exhibition by the American Water Color Society, from February 4 to 25.

Reinhardt Galleries. Exhibition of recent portraits by Pierre Tartoué, from February 1 to 15.

HARTFORD

Connecticut Academy of Fine Arts. Fifth annual exhibition of contemporary art, from February 15 to March 1.

NEWARK, N. J.

The Newark Museum. Exhibition of the china and pottery of New Jersey from 1685 to 1876, from February 1 to March 14.

PHILADELPHIA

Pennsylvania Academy of Fine Arts. Annual exhibition of contemporary American painting and sculpture, from February 7 to March 28.

SAN FRANCISCO

Panama-Pacific Exposition. Exhibition of contemporary art, foreign and American, from February 20 to December 4.

ART NOTES

TWO notable exhibitions led the showing in the galleries for January; the loan collection of works of Goya and El Greco, shown at the Knoedler Galleries for the benefit of war relief funds, and the collection of drawings by old and modern masters, on view at the Keppel Galleries, where were presented some of the most notable drawings seen this year.

At opposite poles of art stand the two Spaniards represented at Knoedler's, for they are separated not only by two hundred years of time, but by a difference in viewpoint wide as the world.

GREEK BIRTH, SPANISH TEMPERAMENT

A Greek by birth, trained in Italy, and finding at last his true environment late in the sixteenth century in the Spanish city of Toledo, Domenico Theotocapuli, known from the country of his origin as "El Greco," was a mystic,—brooding, restless, gloomy,—an incarnation of the Spain of religious ecstasy and the Inquisition. He was a scholar, a man whose intellect attracted the keenest minds of the times, and his Spain was the Spain of the fanatic Philip II, who ruled with a hand of iron over Spain and its then extensive foreign possessions. The fever of intense excitement burns in El Greco's work, his paint seems flung on the canvas in a fury of haste to express the emotion before it escapes, and the grip of reality holds him only in his portraits. These, as may be seen in the wonderful Cardinal Don Fernando Nino de Guevara, from the Havemeyer collection, are no less masterly in their technical execution than in their psychological interpretation.

El Greco sees colors grayed almost to neutrality. His clouded summer skies suggest an approaching tornado, and clear color is almost never found in his work. His brush stroke is tense and nervous, the folds of his draperies are always full of action, never restful in line even in portraits, and the light in his paintings is like the light of flickering flames.

The finest of his works in this exhibition was the portrait of the Cardinal mentioned above. Another work of great interest was the "View of Toledo," which, so far as is known, is the only landscape which El Greco ever painted. The affinity of Manet's impressionist "Funeral" (at the Metropolitan Museum) with this canvas is striking. The period of Italian influence in El Greco's work found illustration in an early work, the full-length portrait of Vincentio Anastagi. There were many religious paintings of interest, particularly a head of an apostle, with

(*Continued on page 76*)

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A R T

(Continued from page 74)

a wonderful play of light over white hair and beard, and across the aged face.

GOYA, THE MASTER REALIST

At the opposite extreme stands Goya, the master realist, the great "solitary Spaniard" of the eighteenth and early nineteenth centuries, who stands alone in an era in which Spain produced no other artist of note. To Velasquez, the courtier and man of the world, belongs the title of the "enchanter of realism," but it is Goya who is the father of impressionism, wholly intent on picturing the world as he sees it, without embellishment or extenuation. When he paints action, no action exists in the world save the one which he portrays, and when he paints a portrait, it is as if he drew a curtain aside and set the man himself before us.

Goya was a man of the people, a man with the physique of a bull-fighter and an untrained but keen and bitterly satirical mind. Technically he is superb; no master of the modern school of unconventionality in art, can handle paint with the freedom, the accuracy, and the untiring vigor of Goya. And it is safe to say that none would brave the accepted tenets of their time,—religious, esthetic, and moral,—as did this man of eighteenth century Spain, who despite the still active Inquisition did not hesitate to decorate the interior of a church dome with gay and worldly ladies who lean over a rail to wave greeting to those below, or to vent biting satire on every class of church and state, and to throw to the winds all preconceived ideas of beauty.

Times had changed since El Greco's day, when the Inquisition would have granted short shrift to this daring artist. Goya lived in the Spain of Charles IV, a Spain of decadence and lessening power, of scepticism and frivolity, when even the Inquisition felt the lack of moral conviction, and his force, his genius, and perhaps most of all his fearlessness won for him, instead of punishment, an honored place at court.

The wide range of Goya's work was admirably illustrated by two canvases which hung near together in this exhibition. The first was a portrait, almost French in its delicacy of color and handling, of the Countess of Altamira and her little daughter. The youth of the painter appears in this early canvas, with its slight timidities of modeling, its exquisite differentiation of pale tones, and its delight in the textures of satin and filmy lace and in the clever touching in of the patterned border on the skirt.

Near at hand hung "The Forge," painted a full twenty years later, a splendid work of Goya's prime. Here is no suggestion of timidity, no studied painting of texture and delicate tone, but a sweeping vigor and a forthright presentation which carries all before it. The painting is a large one and portrays three men grouped about the forge in a blacksmith shop. An old man blows the fire to glowing vermilion, with the bellows, while at the back a powerful young man holds the bar of iron in a tense grip, and in the foreground, the blacksmith, standing with feet braced and far apart, lifts the heavy sledge-hammer with a splendid swing of his whole body, to bring it down in a mighty blow on the glowing iron. The irresistible sweep and swing of movement, the impression of absorbing interest and of vigorous and telling action efficiently performed, and the absolute unity in both idea and presentation place the painting among the world masterpieces.

AS TO COLOR

Though almost the only positive color in the canvas of grays, whites, and blacks is the vermilion of the fire in the forge, there is no monotony of grayness, for the blacks are of glowing brilliancy, the grays warm and varied, and the whites full of life. The telling grouping makes the escape of the eye from the canvas impossible, and the free brush work is marvelous.

One of the finest of the Goya portraits was that of the Count de Teba, a small canvas of magnificent quality, full of the life that is found only in the works of great masters. This portrait possesses additional interest in the fact that the Count de Teba was the father of the Empress Eugénie. Other works of rare quality were the portrait of Señora Dona Maria Martinez da Puga, the "Women on the Balcony," and the portrait of Don Bernardo Yriarte, Vice-president of the Royal Academy in Madrid.

The showing of works of American artists at the Macbeth Gallery during January included a number of interesting works by Hayley Lever, winner of the Carnegie prize at the winter Academy, several fresh canvases, all sunshine and color and charming women, by Richard Miller, and the most engaging of babies, by Matha Walter.

Engagingly blue of eyes and yellow of hair, impossibly round of cheek and pointed of chin, and altogether charming is "Sunshine" painted by Matha Walter

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S O C I E T Y

Births

NEW YORK

Castel.—On December 17, in Paris, to Count and Countess Pierre de Viel Castel, a daughter.

Kilpatrick.—On December 14, to Mr. and Mrs. Ringland F. Kilpatrick, a son.

Oelrichs.—On January 13, to Mr. and Mrs. Harry E. Oelrichs, a daughter.

Pope.—On December 28, to Mr. and Mrs. John Russell Pope, a daughter.

Sloan.—On January 2, to Mr. and Mrs. Benson Bennett Sloan, a son.

Volck.—On December 12, in Rome, Italy, to Mr. and Mrs. Adalbert George Volck, a daughter.

PHILADELPHIA

DeCornet.—On December 25, in Belgium, to Count and Countess De Cornet, a son.

WASHINGTON

Brooke.—On December 25, to Mr. and Mrs. Frederick H. Brooke, a son.

Sayre.—On January 17, at the White House, to Mr. and Mrs. Francis B. Sayre, a son.

Died

NEW YORK

Babcock.—On January 10, at his home, Lemuel Hollingsworth Babcock.

Beekman.—On January 11, at his home, Cortlandt Beekman.

Champlin.—On January 8, at his residence, John Denison Champlin.

Emery.—On January 15, at his residence, Charles Goodwin Emery.

Parsons.—On January 16, at his residence, John Edward Parsons.

Sands.—On December 25, in St. Vincent's Hospital, Louise Dean Sands, widow of the late Philip Sands, Jr.

Seligman.—On January 10, at the Hotel Florence, Henry Seligman.

Seymour.—On January 7, Abigail Adams Seymour, widow of the late Horatio Seymour.

Shaffer.—On January 14, at St. Moritz, Switzerland, N. Melman Shaffer, Jr.

Thomas.—On December 31, at his home, Ralph Hill Thomas.

Van Boskerck.—On January 13, at his home, Cornelius Van Boskerck.

Ware.—On December 28, at his home in Elizabeth, New Jersey, Leonard Everett Ware.

BOSTON

Cheney.—On January 13, at her home, Emeline Cheney, widow of the late Arthur Cheney.

Fields.—On January 6, at her home, Annie Adams Fields, widow of the late James Thomas Fields.

CHARLESTON

Gadsden.—On January 11, at his home, Christopher P. Gadsden.

DETROIT

Fleitz.—On January 12, at his residence, George L. Fleitz.

PITTSBURGH

Liggett.—On January 8, at his residence, Sidney B. Liggett.

PROVIDENCE

Gammell.—On January 8, Robert Ives Gammell.

Engagements

NEW YORK

DeKay-Bury.—Miss Phyllis Edwalyn DeKay, daughter of Mrs. Charles DeKay, to Lieutenant Edward Basil Bury, son of Professor and Mrs. J. B. Bury, of Cambridge, England.

Greenley-Brett.—Miss Tedesco Whitehouse Greenley, daughter of Mrs. Frederick A. Greenley, to Mr. John Hall Brett.

Lawrence-Hutchinson.—Miss Lucy Gilbert Lawrence, daughter of Mr. and Mrs. Henry C. Lawrence, to Mr. William J. Hutchinson.

McCauley-Tomlinson.—Miss Katharine Hyde McCauley, sister of Mrs. R. V. Elliot, to Mr. John Canfield Tomlinson.

Morgan-Ballantine.—Miss Helen Ridgely Morgan, daughter of Mr. and Mrs. Lancaster Morgan, to Mr. John Holme Ballantine, son of Mr. J. Herbert Ballantine.

BALTIMORE

Harrison-Goddard.—Miss Eliza Cunningham Harrison, daughter of Mr. and Mrs. Chapman Leigh Harrison, to Mr. Calvin Hooker Goddard, son of Captain and Mrs. Henry P. Goddard.

Page-Smith.—Miss Ellen West Page, daughter of Mr. and Mrs. William C. Page, to Mr. William Ward Smith, son of Mr. and Mrs. Charles Albert Smith.

Tilghman-Frazer.—Miss Mary Foxley Tilghman, daughter of Colonel and Mrs. Oswald Tilghman, to Dr. John Frazer, son of Mrs. Persifor Frazer.

BOSTON

Amory-Hutchins.—Miss Gertrude Amory, daughter of Mr. and Mrs. Harcourt Amory, to Mr. Constantine Hutchins.

Thorndike-Crocker.—Miss Mary Thorndike, daughter of Dr. and Mrs. Augustus Thorndike, to Mr. Lyneham Crocker, son of Mrs. George Glover Crocker.

Weld-Minot.—Miss Marion L. Weld, daughter of Mr. and Mrs. C. Minot Weld, to Dr. George Richards Minot.

LOS ANGELES

Johnson-Munroe.—Miss Katherine Barnwell Johnson, daughter of Mr. and Mrs. E. P. Johnson, Jr., to Lieutenant William Robert Munroe, U. S. N.

NEW ORLEANS

O'Reilly-Gleeson.—Miss Frederica O'Reilly, daughter of Mr. and Mrs. Anthony J. O'Reilly, to Mr. Joseph Cartan Gleeson.

Pujo-Reily.—Miss Elaine Pujo, daughter of former Representative and Mrs. Arsene Pujo, to Mr. William Boatner Reily.

PHILADELPHIA

Field-Meeker.—Miss Lois Field, daughter of Mr. and Mrs. William M. Field, to Mr. Lawrence A. Meeker, son of Mrs. George Walker Meeker.

Lippincott-Villa.—Miss Helen Lippincott, daughter of the late Franklin B. Lippincott, to Mr. Alfonso P. Villa.

Shirk-Burrage.—Miss Anne B. Shirk, daughter of Mr. and Mrs. J. C. Shirk, to Mr. Albert C. Burrage, Jr., son of Mr. and Mrs. Albert C. Burrage.

Wister-Reeves.—Miss Elizabeth English Wister, daughter of Mr. and Mrs. Charles Jones Wister, to Mr Alfred Scull Reeves, son of Mrs. Alfred S. Reeves.

SAN FRANCISCO

Metcalf-Whitfield.—Miss Constance Metcalf, daughter of Captain John Metcalf, to Lieutenant Jack Gardiner Whitfield, of the Seventh Battalion, Berkshire Regiment, British Army.

WASHINGTON

Kent-Arnold.—Miss Elizabeth Sherman Kent, daughter of Representative and Mrs. William Kent, to Mr. George Stanley Arnold.

Leghorn-Pezet.—Miss Helen Leghorn, daughter of Mr. and Mrs. George Richard Leghorn, to Mr. A. Washington Pezet, son of the Peruvian Minister and Madame Frederico Alfonso Pezet.

Williams-Bunkley.—Miss Sallie Williams, daughter of Senator and Mrs. John Sharp Williams, to Lieutenant Joel Bunkley, U. S. N.

Weddings

BOSTON

Carter-Thacher.—On February 13, in Trinity Church, Mr. Bernard Shirley Carter, son of former Ambassador and Mrs. J. Ridgely Carter, and Miss Hope Thacher, daughter of Mr. and Mrs. Thomas C. Thacher.

CHICAGO

McCormick-Linn.—On February 13, Mr. Cyrus McCormick, son of Mr. and Mrs. Cyrus Hall McCormick, and Miss Dorothy C. Linn, daughter of Mr. and Mrs. William R. Linn.

CINCINNATI

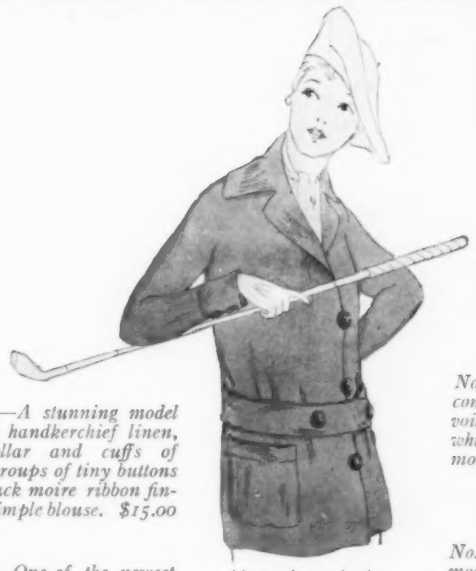
Smith-Perin.—On January 23, Mr. Harrison Smith and Miss Frances Perin, daughter of Mr. and Mrs. Frank Perin.

NEW ORLEANS

Quincy-Baker.—On February 3, at the residence of the bride's parents, Mr. Roger Bradshaw Quincy, son of Mr. and Mrs. Charles F. Quincy, and Miss Lucille Dugue Baker, daughter of Mr. and Mrs. Samuel D. Baker.

WASHINGTON

von Rath-May.—On January 14, at the American Embassy in Berlin, Lieutenant Wilhelm von Rath, Jr., son of Mr. and Mrs. Wilhelm von Rath, and Miss Cecilia Jacqueline May, daughter of Colonel and Mrs. Henry May.



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The "Answers to Correspondents Department." An authoritative solution of perplexing problems; on page 106 of this issue.

FOR THE HOSTESS

ONE of the delights of touring through France is that a "blow-out," even in some remote spot, is not a calamity, for starvation, at least, does not stare one in the face. It is only necessary to inquire at the nearest farm-house and the *bonne femme*, with a curtsy, answers, "*Mais certainement, messieurs et dames*, it is possible to toss up a salad and serve some of my spring chicken *au beurre, et voila!*"

The children repair to the garden, the farmer to the poultry-yard, and the cheery housewife is seen busily getting the salad bowl and frying-pan ready. And like magic a table is spread under the trees. This is lucky, for while these worthy people, even those of the most humble origin, are past masters in the culinary art, they have rather quaint ideas on the subject of ventilation in their houses; the air generally seems quite as antique as their copper kettles.

THE FEAST IS SPREAD

But the feast is spread, and the pangs of hunger are to be assuaged with a glorified loaf of bread and a jug of wine, for the tender *poulet* fried in butter is to melt in one's mouth, while the salad—but of that later. The wine of a vintage to bring joy to the taste of the connoisseur, the crusty French bread, the sweet butter, the freshly picked strawberries, the fresh cream cheese served on cool-looking cabbage leaves, and the finale of by no means indifferent *café noir*, completes a feast fit for the gods. After such a repast it is no longer hard for unpoetic Anglo-Saxons to realize that food should be considered even by the simplest of peasants, as worthy of a poetical interpretation.

An amusing story is told of the late King Leopold of Belgium, who was fond of tramping into the country with his various ministers of state to discuss questions of importance. They would usually stop at some cottage to rest and partake of necessary food. The King had absolute command of the English tongue, and so, of necessity, had the members of his court, so it was possible for them to continue in English their discussion of the affairs of the state while they were being served. One day, having wandered farther than usual, this distinguished party reached a very primitive farm, and, deciding that there was only time for some refreshment that would take but a moment, the King rather peremptorily knocked and, abruptly ending his conversation, demanded some milk. The good wife eyed him a moment, then with a shrug turned to her husband and thrusting a jug of milk into his hand said, "*Tiens*, you can serve that Englishman with the big nose—give him this." The King with a chuckle took a good draught, then produced a five-franc piece and remarked, "Here, give this to your *bonne femme* and tell her the Englishman with the big nose has left her his portrait."

But to return to the motorists, before they have finished their salad, for is it not the triumph of the meal? Like the red beans in the West Indies, where no meal is ever served without them, the salad is the important detail without which a meal is not complete in a Latin country. And the simple woman by the roadside knows how to go into the fields, pluck a bit of green here and there, pick it over, wash and drain it well, and then with a deft touch give just a hint, please believe it is only a hint, of garlic by quickly rubbing the inside of the bowl with it. Then she knows quite as well how to mix the salt, pepper, and plenty of oil, with just a "lifting" of the taste, as they say, by the vinegar. The vinegar, by the way, is often made from wine. The dressing is mixed with wooden spoon and fork, which is the type of implement used by the true artist in mixing a salad. The dressing is stirred as much as a mayonnaise, until it is absolutely blended, and then it is poured over a crisp lettuce that has been torn apart, as the use of a knife is considered a desecration. Some watercress is added and a sprinkling of chives, and the whole is well tossed together and served.

AS TO SALADS

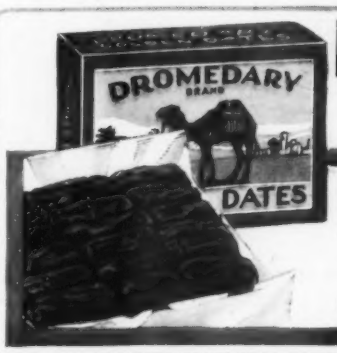
As one journeys towards Paris, the salad does not diminish in importance but rather its importance grows until one eats a Russian salad at the Café de Paris, and then, but no, one does not die, for it is too perfectly made to cause death. For the Russian salad, vegetables of every kind—that is, the small vegetables such as peas, carrots, beet-root, and string beans—are cooked until absolutely tender, then arranged, each vegetable cut in triangular form, to meet in the middle of the dish. Over the vegetables, which are arranged with a border of lettuce or watercress, is poured a mayonnaise.

We, of America, also appreciate the importance of the salad at a meal. "They say" that the Rev. Sidney Smith, the witty canon of St. Paul's, was once inspired to write a wonderful bit of blank verse on a "potato salad." The story does not seem improbable, for such a diet would encourage the hope that one's "salad days" be never over. With our American originality we have evolved many combinations that are most delicious. Even the simple cold slaw, which food specialists emphasize as important in producing phosphates, is glorified by taking the young well-shaped cabbage and scooping out the middle, which when well chopped is mixed with a mayonnaise and some chopped olives, returned to the cabbage case, and served from it. The pineapple is treated in the same way: the inside is removed, chopped with cut-up celery, mixed with the dressing, and put back into the pineapple shell, which has been left whole.

One restaurant in town specializes in a delicious watercress salad with cherry tomatoes over which is poured a Russian dressing. A French dressing made with plenty of oil and tarragon vinegar is the best dressing over lettuce, endive, or romaine salad, when served with game or roast. Mayonnaise should be used only when the dinner is not very rich and the salad is served as a separate course. A fruit salad made of white canned cherries, which have been stoned and the centers filled with cream cheese and chopped nuts, is excellent. The cherries should be served on a bed of lettuce and covered with mayonnaise.

Charmingly cool-looking glass salad plates banded and monogrammed with silver, are appropriate with either a glass or a silver salad bowl; $55 a dozen

FOR THE HOSTESS



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Have but Clysmic within the cup and no one will ask for wine.

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It's easily made, costs little and everyone will say it is simply delicious.

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Log Cabin Mousse

1 pint whipped cream, yolks of four eggs, 1 cup TOWLE'S Log Cabin Syrup. Beat yolks of eggs, add to the syrup, cook until thickens, watching carefully so it will not scorch when it thickens; set aside to cool. Beat or whip the cream stiff, add syrup and eggs, pack in ice and let freeze for four hours.

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is the ideal glass for your table all the year around. Each piece is of finest glass, daintily cut in new and distinctive designs.

Here we have illustrated two excellent examples of Tuthill Cut Glass. A beautiful vase standing 12 inches high and an unusual 10-inch cut glass tray. Moderately priced.

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Middletown New York

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OUR fruit is now ripe and fully matured, ready to go from our grove to your table. Start the day with grapefruit. Equally refreshing for luncheon or dinner as a fruit cocktail, salad or in your punch bowl.

When ordering state the size of fruit you desire. The very largest size runs 36 to the box; large, 46 to the box; next size, 54 to the box; medium, 64; and small ones, 80 to the box.

Our price is $5 a box delivered to any point east of Chicago. When you receive the fruit, examine it. If any be found defective deduct from the bill, for we guarantee our fruit. We ask for no remittance from you until fruit is received and examined.

Our purpose is to serve particular buyers with a particularly fine fruit. We grow the best, therefore we guarantee it to reach you sound. In doing so we take very little risk.

Permit us to send you a trial order.

De Garmo Bros., Cocoanut Grove, Florida

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With the outside world at war, New York designers have found the incentive to create, and the ability to launch their own designs.

This Spring Opening will be conducted precisely as are the Paris openings. Beginning

February 11, 1915
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The models to be shown will include smart tailored suits, for sports, for street and afternoon wear; top coats for street wear, for club and motor.

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Ladies Tailors and Furriers

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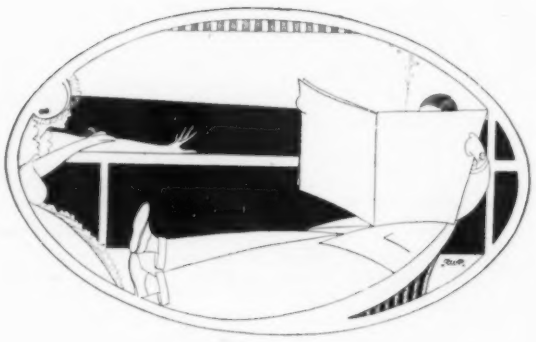


WHAT THEY READ

EDWARD GARNETT, an English reviewer, writing in the *Atlantic Monthly*, contrasts current American with current British fiction, greatly to the disadvantage of the former, and no American student of the novel as now written in English can seriously dispute his conclusion. Mr. Garnett, however, seems to have approached his subject without really knowing some of the best current American fiction, and every intelligent critic will emphatically dissent from his estimate of many novelists, both British and American. Also, Mr. Garnett's diagnosis of the causes that have kept us from high success in fiction is absurdly false and also characteristically British.

Curiously enough, while Mr. Garnett reproaches us with having been slow to discover Theodore Dreiser's peculiar gifts, he owns that he has read nothing of that author's since "Sister Carrie." On the other hand, while he condemns one of Richard Harding Davis's recent tales, he ignores altogether the fresh, vivid, and virile short stories, distinguished for deftness of style, keen observation, and delightful humor, with which Mr. Davis first caught the public ear. Again, while rating Miss Johnson low, he does not even mention Mrs. Watts, whose "Nathan Burke," in spite of structural defects, has qualities not surpassed in current fiction on either side of the Atlantic. Finally, although Mr. Garnett soundly regards Owen Johnson's "The Salamander" as meretricious and inartistic, he seems never to have read the irresistibly funny schoolboy tales that unhappily set the publishers in relentless pursuit, with the painful results of "writing to order" seen in Mr. Johnson's later work. It would be easy to cite other significant omissions from Mr. Garnett's list of American writers of American novels and short stories, and it would not be difficult to show that his list of what he regards as representative British writers of fiction with "high artistic quality" is far too inclusive.

When Mr. Garnett comes to discuss the causes that lie behind our failure to produce first-rate fiction or, indeed, much high in the second rank, he falls into the usual error of European observers. He thinks our fiction, for the most part, inartistically namby-pamby, or inartistically sensational, because most writers address themselves to the great democratic public, and fear to dissent from the ideals of the masses. He apparently does not know that there is a vastly larger book-buying and book-reading public in America than in the British Isles, and that, however crude its literary judgments, it has the courage of its own preferences. With esthetic education, which unhappily the schools are now doing little to supply, such a public will acquire sounder taste without losing its courage of opinion, and will thus become the ideal public for a literary artist to address. We are, perhaps, yet a long way from any such condition of public critical taste, but, meanwhile, we have, as we have always had, a body of intelligent readers who regard whatever is written in English as theirs to choose from, and who read indiscriminately the best English fiction, without regard to its origin, and without illusions as to the value of much that comes from the hands of popular American novelists. Indeed, it is probable that the ablest current writers of British fiction are more widely read in this country than at home, though it is possible that there is a picked company of British readers with a more sensitive critical taste than any equally large body of American readers.

As to the fiction addressed to the less critical readers on the two sides of the Atlantic, there is little produced in this country so cheap, puerile, and inartistic as much that has a wide circulation in the British Isles. Bad as our worst fiction is, the fictional food of the British lower middle class could not find a wide sale in the United States. Mr. Garnett is right in his belief that in fiction of the first class, and of that high in the second class, the British Isles far surpass us, but he does not realize that much of our cheaper fiction is directly addressed to an audience such as exists also in the British Isles but which there contents itself with an even worse grade of fiction.

TO-DAY'S DAUGHTER, by JOSEPHINE DASKAM BACON, a novel cast against the background of the feminist movement, seems to be the author's most serious attempt at full-length fiction. As usual, Mrs. Bacon's dialogue is clever, and is much helped by the ingenious asides in italics; her descriptions are pointed with wit, and her narrative is enriched with humor. Her characters also interest the reader, and the story in which their fate is worked out holds the attention. Mrs. Bacon, however, has not managed all the time to subordinate her thesis to the dramatic development of her narrative. Her fine old doctor's long speeches, for example, are like extremely clever chunks cut out of a physician's essay against the basic principles of the feminist movement and some of its aspects and incidents; while the brilliant but ineffective replies of his daughter are taken from the shining arsenal of the feminists, and are hardly the girl's natural expression. Some of C. D. Williams's illustrations are admirable for pose and grouping. (New York: D. Appleton and Company, $1.35 net.)

FACES IN THE DAWN, by HERMAN HAGEDORN, is an international romance in prose, by one who is accustomed to expressing himself in verse. Mr. Hagedorn's scene is laid in Germany, and his characters are mainly rural Teutons from the peasant to the lord of the manor. Among these is set an American of the transmississippian region, a breezy, unconventional, self-dependent person, who is admirably indicated. This incongruous American is in love with the charming daughter of a German noble house. Not far from the castle is the strongly contrasted household of the local pastor, a man who has the characteristic attitude of the rural German

(*Continued on page 84*)

The Foremost Photographer of our time has made four Specially Posed

PORTRAITS *of* GERALDINE FARRAR *as* CARMEN

Reproduced by the rotogravure process, these portraits appear as a special four page insert in the February number of

VANITY FAIR

The success of Miss Farrar as "Carmen" has been undeniable. In it she has added vastly to the affectionate admiration in which she is held by American opera-goers. Those who have seen her "Carmen" have unanimously reported it both the operatic sensation of the season, and an important addition to Miss Farrar's repertoire.

The four little half-tone suggestions on this page give only an idea of the intensely characteristic poses of Miss Farrar; and they cannot do justice to the delicacy and softness of the rotogravure reproductions. Have you a framed portrait of Miss Farrar? If not, here is your opportunity. The reproductions in rotogravure are excellently adopted to this purpose.

No more charming or valuable portraits of any prima donna have ever appeared. The special process does full justice to the delicacy and distinction of the originals. The complete set, which can be detached easily from the number, is well worth preserving and framing.

This February number, containing the portraits of Miss Farrar, is now on sale. At many newsstands the supply is limited; be sure to secure your copy immediately.

WHAT THEY READ

(*Continued from page 82*)

scholar towards his humble and devoted little wife, the overworked housekeeper and the mother of a family of several young children.

Mr. Hagedorn has an interesting tale to tell of contrasted temperaments, and he has given his leading characters a good deal of the breath of life, but he has failed to make his dialogue lifelike or greatly to interest the reader in the fate of his puppets. Stranger still, Mr. Hagedorn, whose poetry certainly has distinction of style, has not managed to confer a like grace upon his prose. It is not distinguished in either its movement or its diction. Indeed, it must be owned that the poet in attempting prose fiction has not made the best of really fresh and interesting material. (New York: The Macmillan Company, $1.35 net.)

THE HONORABLE PERCIVAL, by ALICE HEGAN RICE, gives us once more the time-worn theme of the conventional British aristocrat in the presence of the unconventional American girl. Incidentally Mrs. Rice has obtained local color for this light and joyous tale from her visit to Japan, and her voyage across the Pacific. Percival Hascombe, the heir presumptive to a British earldom, is traveling that he may forget the damage done, not to his heart, but to his pride, by a recent jilting. We first encounter him when he is bored with all the world and especially contemptuous of all persons and things American. In this state of mind, he falls in with the saucily irresponsible daughter of the ship captain on a voyage from our northwest to Japan, and the young lady, an inexpressibly shocking, but altogether charming, person, appropriates him on the voyage quite in spite of himself.

The adventures of these two, and the contrast presented by Percival and an unterrified, western American furnish the fun of the story, and excellent fun it is, in spite of the fact that the situation is old and familiar in our lighter fiction. Mrs. Rice has known, however, how to bring about an unexpected dénouement and thus rescue herself from the perils of the commonplace. (New York: The Century Co., $1 net.)

STORIES WITHOUT TEARS, by BARRY PAIN, is a volume of twenty-five humorous extravaganzas and twenty gently sarcastic little fables, by a man who is said to have been praised by Meredith, and has, according to his publishers, been called "the English de Maupassant." Incidentally, Mr. Pain's name has appeared in a list of sixty British writers of fiction cited by a British critic as superior to almost any current American writer. The man who called Mr. Pain "the English de Maupassant" did gross injustice to a dead author, did no good to Mr. Pain, and wrote himself down as the least discriminating of critics. As to Mr. Pain's right to be regarded as superior to his American contemporaries, he certainly is to a good many of them, though by no means to all. A man who can do the light extravaganza with the distinguished ease displayed in these "Stories Without Tears" needs not the extravagant praise of his friends and should not be made ridiculous by absurd comparisons.

In point of fact, Mr. Pain is no more like de Maupassant than he is like John Bunyan or Daniel Defoe, but he is nevertheless a highly capable and workmanlike writer of short stories in a light and agreeably ironic vein. He knows life in many of its phases, and there are no dull stories in his volume, though there is one that betrays in its style some indebtedness to De Quincy's "Murder Considered As One of the Fine Arts." Few recent volumes of fiction have contained better fun than this of Mr. Pain's. (New York: Frederick A. Stokes Company, $1.25 net.)

OURSELVES AND OUR NEIGHBORS

THE OLD WORLD IN THE NEW, by EDWARD ALSWORTH ROSS, endeavors to set forth "the significance of past and present immigration to the American people." Professor Ross, who has had the repute of a somewhat irreconcilable radical, unexpectedly comes to the aid of Americans descended from the earlier immigration and priding themselves as thus of a favored and peculiar strain. Conversation in circles frequented by such Americans is apt to take a sanguinary turn upon almost any excuse, and henceforth the descendants of the Puritans, and those of the Huguenots, and to a less degree those of the Virginia Cavaliers, will find justification for family pride in the presumably scientific pages of Mr. Ross.

He finds that the English Pilgrims and Puritans, the Quakers, Catholics, Scotch Covenanters, French Huguenots, and German sectaries, of the early immigration, must be regarded as in some sort super-men, or to use his own phrase, "super-representative," while the English of Virginia, Maryland, and the Carolinas, the Scotch-Irish, Scotch Highlanders, Dutch, and Swedish, of whatever period, are to be regarded as merely "representative," and the English of early Georgia, the transported English, and the eighteenth century Germans, are merely sub-representative. He adds that the German forty-eighters are super-representative, the Irish representative, and the Germans generally, except of recent times, representative. Much of the immigration since 1870 he classes as hardly better than sub-representative because he thinks it has come in large measure for economic reasons, and he is especially severe upon the southern Italian, the Slav, and much of the Hebrew immigration.

Professor Ross is really impressive in his protest against the current and recent promoted immigration. He certainly overestimates, however, the early Puritan and perhaps even the early Huguenot immigration, for he takes it for granted that practically all such immigrants were of the persecuted for righteousness' sake, whereas some of them certainly came in large measure from economic motives. While the author thus overrates the early immigrants, whom he never saw, he almost certainly underestimates the Slavs and southern Italians, whom he seems to have seen with not always just and intelligently seeing eyes. He does, however, make an impressive showing as to the evils that spring from the presence of undigested masses of Europeans with low standards of living and a considerable percentage of criminals, in American cities, big and little. Those who have seen the magic power of American conditions to transform the child of the crude immigrant into hopeful American material will take issue with Professor Ross on many points, but all such optimists must study his statistics with care if they are to suggest something better than sharply restrictive legislation as a defense against the evils springing from some of our current immigration.

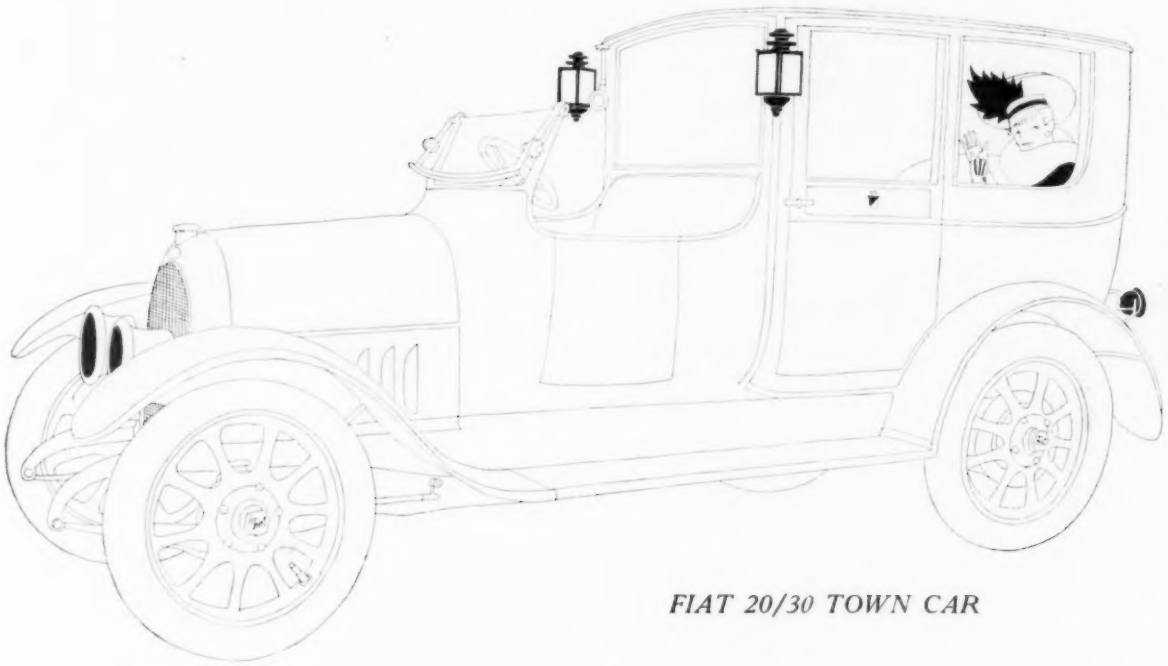
Professor Ross has illustrated his book in a most interesting fashion, but in a good many cases the illustrations come perilously near to giving the lie to the facts and conclusions of the text, for some of his "sub-representative" folk are uncommonly good-looking. (New York: The Century Co., $2.40 net.)

WITH POOR IMMIGRANTS TO AMERICA, by STEPHEN GRAHAM, tells the story of an Englishman's voyage by the steerage in company with men and women of many nationalities from London to New York, and of his subsequent adventures as a tramp in this country.

(*Continued on page 86*)

ITALIAN GOVERNMENT HELPS F.I.A.T. TO SUPPLY AMERICA WITH CARS IN SPITE OF THE WAR

By special authorization, and to protect the greatest of its industries, the Italian Government has enabled the enormous F.I.A.T. plant at Turin, Italy, to continue in operation and to ship cars to America. We have recently received a large shipment of the UNIQUE FIAT 20/30 TOWN CARS and the MARVELOUS LIGHT "30," and are advised by cable that other shipments are en route and will follow while Italy remains neutral.



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Try this perfume test on yourself

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Three of the perfumes were chosen from the most popular foreign scents and three were domestic (Florient, Splendor and Éclat), made by Colgate & Company.

Over 3/5 of the 103 women chose Colgate's; but what is more significant is that before making the test 61 of the 103 said they preferred a foreign perfume, yet when the influence of a foreign label was removed 41 of the 61, or 2/3 of them, chose Colgate's first.

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Let us send you three Perfumer's Testing Strips, miniature vials of the three Colgate Perfumes and an extra Testing Strip so that you may compare these new Colgate scents with the perfume you are now using. The Test Material will be sent on receipt of your letter enclosing a 2c stamp for mailing.

You will discover (as many others have) that in delicacy, in refinement, in individuality, and above all in that indefinable *something* which governs a matter of choice, Colgate Perfumes express your real preference.

COLGATE & COMPANY

Perfume Contest Dept. 45, 199 Fulton Street, New York

Established in America 1806

Awarded Grand Prix, Paris 1900

WHAT THEY READ

(*Continued from page 84*)

The author had lived in Russia, and was thus able to converse with the Russian immigrants in their own tongue. His picture of conditions in the steerage is not alluring, but many of his fellow passengers seem to have enjoyed the voyage. The passing of our outer gate was a humiliating experience for some of his fellow immigrants. Once ashore, Mr. Graham became a student and critic of America, and his conclusions as to ideals and conditions in the United States are hardly sounder than those of a good many other visitors who have rashly undertaken to judge us on short acquaintance, though his conclusions are often valuable.

Like any man looking at the unfamiliar, he is prone to misinterpret. A trifle will serve to illustrate. "You find windows full of boxing-gloves, for the Jews are great boxers in America," he says in speaking of the Hebrew Quarter in New York. What Mr. Graham saw were the pawned boxing-gloves of nominal Christians in the pawnshops kept by Jews. There are more important errors, the result of hasty generalization, as when Mr. Graham concludes that we are essentially an inhospitable folk because farmers in the Pennsylvania German communities denied him lodging. As a matter of fact, the "Pennsylvania Dutch" are an extremely thrifty and unsentimental folk occupying a densely peopled region much frequented by professional tramps, and they have learned by bitter experience to be shy of these travelers.

His observation and comment elsewhere are often interesting, sometimes significant, but as a Russian mystic by adoption he utterly fails to apprehend America, as this passage from his last page abundantly shows: "The more America improves, the more will it prove a place of success, of material well-being, of physical health, and sound, eugenically established men and women. But to me, personally, success is a reproach; and failure, danger, calamity, incertitude, is a glory." (New York: The Century Co., $2 net.)

BETWEEN THE OLD WORLD AND THE NEW: A MORAL AND PHILOSOPHICAL CONTRAST, by GUGLIELMO FERRERO, should be read with sympathetic attention by intelligent persons in the United States, because here, perhaps for the first time, a highly intelligent foreigner widely acquainted in this country and in South America, treats of "America" in contrast with Europe, not as if we were one people, and our South American neighbors another. Signor Ferrero, of course, realizes the profound differences between our civilization and that of Spanish and Portuguese America, but he achieves such detachment as to be able to see both ends of the continent in a like perspective. Such a treatment of the subject is admirably fitted to enlighten us here, who have persistently underrated our fellow Americans below the Rio Grande, and have assumed that Europe could never really class us together as in some sort one people.

The book is, of course, much more than this characterization implies. It is, indeed, also, a study in contrasts, a differentiating of the people of the two Americas, and a mint of clever and intelligent discussion. Beyond this, it is also a sort of romance, for a lady of great intelligence, beauty, wealth, and distinction plays an important part in the conversations that go so largely to the making of the volume. Professor Ferrero has hardly proved himself a novelist or a dramatist in this remarkable undertaking, though he has shown to some degree the gifts of both, but he has made in any event a most unusual and fascinating work. (New York: G. P. Putnam's Sons, $2.50 net.)

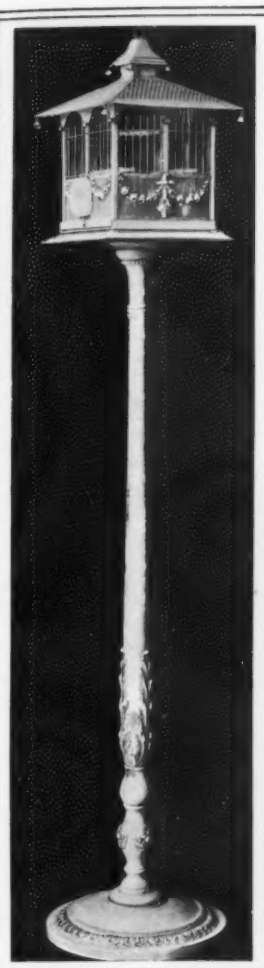
THE BOSTON SYMPHONY ORCHESTRA, AN HISTORICAL SKETCH, by M. A. DE WOLFE HOWE, must be recognized as a volume of more than local interest, since it tells the story of an institution, localized, indeed, in Boston, but of more than national fame, and, perhaps even more important still, sets forth a highly successful business man's deliberate devotion of his energies and wealth to the promotion of a great artistic undertaking. Major Henry L. Higginson, in his early twenties, seriously contemplated, if not a professional career as a musician, at least such an education as might lead to just that career. Accident balked him for a time and later the call of his country, and then the opportunity of a distinguished business career prevented his prosecuting his musical studies. When he was yet in the prime of his business life, he felt that he had saved enough to justify his retirement, but realizing that he could found his orchestra if he continued at his gainful occupations, he went on, with the result that he did set it going a generation ago with the full intent and expectation of expending annually the income from $1,000,000 in assuring its success. Ever since that time, he has steadily and cheerfully met an annual deficit much of the time in excess of what he had originally contemplated, and has given Boston one of the best orchestras in the world.

Too many persons in Boston find it impossible to name Major Higginson without an accompaniment of fulsome praise that is apt to make the hearer or reader squirm, but Mr. Howe has executed his task without falling into this offensive error. With sure taste he has told the story of a noble benefaction in a fashion that reflects credit upon himself and permits the benefactor to shine by his own light. The volume has for frontispiece a picture of a recent bronze bust of Major Higginson, many portraits of orchestral conductors and others, and an appendix listing repertoires, and the historical personnel of the Symphony Orchestra. (Boston: Houghton Mifflin Company, $2 net.)

A FAR JOURNEY, by ABRAHAM MITRIE RIHBANY, is one of those books that hearten the native American, yet make him blush for the faults of the land he loves. Mr. Rihbany is a Syrian, bred in the strictest faith of the Greek Church, and descended from men and women who were Christians for six centuries before the Anglo-Saxons ceased to be heathen. He was brought up in a primitive community of the Holy Land, where many customs of two thousand years ago still prevail. Twenty-one years ago, at the age of twenty-three or -four, when he had scant education and no knowledge of English, he landed in New York with nine cents of his own. He borrowed money enough to pass the "entrance examination," so to speak, and after enduring deep poverty, and doing a vast deal of hard and humble work, he obtained a college degree and entered the ministry of the Unitarian Church. He is now pastor of the church in Boston recently ministered to by the saintly Dr. Ames.

Mr. Rihbany's account of his life and adventures is modest and amazingly

(*Continued on page 88*)



A New Note in Interior Decoration

Did you ever stop to think how ugly the ordinary brass bird cage is? A New York interior decorator did, and in solving the problem of decorative cages for the mansion of a well-known New Yorker, enlarged on the idea and designed some really distinctive cages, a few of which are shown on this page. These cages lend an absolutely new note in interior decoration. They fit in wonderfully well in the boudoir, the library, the living room or conservatory. They are finished in ivory-white enamel, with decorations sparingly used, in a pink and blue combination.

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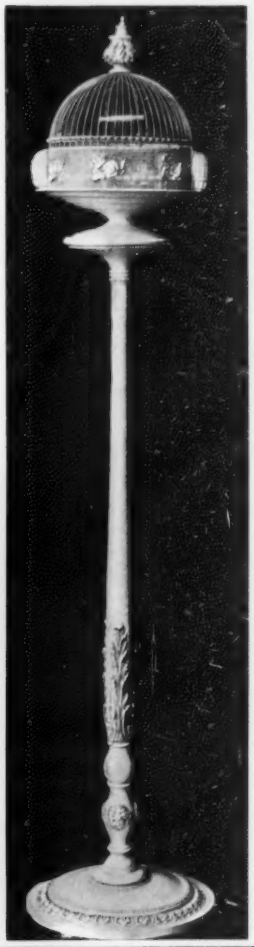
The two smaller styles are representative of a different idea, but still very unusual kind of bird houses. A folder showing many styles will be sent on request.



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WE manufacture our own goods and sell our product by mail direct, so we can save you a great deal of money and give you the very latest Spring Styles.

Money cheerfully refunded if not pleased.

Write for booklet showing our advanced Spring Styles.

Carleton Costumes Inc.

286 FIFTH AVENUE — **NEW YORK**

Six button holes do

for silk stockings what double-tips did for silk gloves

The new Kayser invention —the But-i-nol Silk Stockings— consists of six strong buttonholes worked in the tops of Kayser Silk Stockings.

The garters clasping through the buttonholes cannot tear these exquisite stockings, and the chances of a "run" are eliminated.

The head of a hosiery department in New York says: *"The But-i-nol is really a wonderful improvement. We have never before been able to find any device which would prevent 'runs' and were delighted to obtain the Kayser But-i-nol Silk Stockings."*

Your garters may be shortened or lengthened so that the buttonholes come in just the right place —neither too loose nor too tight. The pad fits the buttonhole so snugly that it can't be shaken loose. The stocking stays trim and neat.

Every woman who has tested them says that they are the greatest, most needed improvement made in any article of women's apparel since Julius Kayser & Company introduced the double tips on silk gloves.

The better class of stores throughout the country now have these stockings in all colors and in extra sizes. They cost no more than the regular silk stocking. Ask your dealer to show them to you and see for yourself what a wonderful improvement this patent is.

"Kayser"

But-i-nol Silk Stockings

Reg. in U.S. Pat. Off. No. 89,997

Fruits of red and orange yellow, relieved by green leaves, find effective setting in a pinkish white majolica dish with flanking figures of majolica and a tapestry background. From Durant Kilns

FLOWERS AS THEY GROW

(Continued from page 47)

an old oak table, spread with a filet cloth. Another pleasing arrangement is the flat alabaster bowl of yellow single dahlias, shown at the upper right on this page. The translucent quality of the alabaster and of the fragile yellow petals makes the combination ideal, and the red lacquer table which holds the bowl is a definite part of the color plan.

"ART IS ABSENCE OF ART"

Both grace and originality are achieved in the arrangement shown at the top of page 47 in the middle; a seemingly careless arrangement of humble white clematis and wax-like pink blossoms rests on the glass top covering a green painted table. The flowers are the main interest here and the shallow glass holder is hardly seen upon the glass of the table top. A charming arrangement built upon a round holder of clear glass is illustrated at the upper left on page 47. The grouping of the flowers suggests Japanese arrangement; a bouquet of lilies-of-the-valley with a few tiny salmon colored rosebuds form a background for the huge pansies, and two little porcelain birds perch on the glass rim of the dish.

The fruit arrangements shown on this page and at the bottom of page 47 are very formal ones, in which the white majolica bowls holding the fruit are of great importance. At the top of this page, a bowl of pinkish white majolica, upheld by three dolphins, holds red and orange globes of fruit, varied by a few dark green twigs of laurel. This bowl is set high on an old oak cabinet, and is flanked by figurines of the same majolica, executed in the manner of the Italian Renaissance. A tapestry in Gobelin colorings forms a background for the arrangement and gives quality to the creamy texture of the majolica. The fruit arrangement at the bottom of page 47 was photographed in the same house: here a shallow majolica bowl on a very tall standard overflows with grapes and pineapples. On the long oak table there is almost a procession of flanking candlesticks, and finally two small white majolica bowls.

THE TRUE FLOWER ARTISTS

There are endless possibilities for such pleasing arrangements. Every bowl or vase suggests a dozen color plans for fruits or flowers, and every fruit and flower has beauties which will lend themselves to endless groupings of line and color. By taking note of the restraint of the Japanese in flower arrangement, and of the splendid lavishness of the oriental in the use of color, the modern may achieve results as decorative as they are amusing.

WHAT THEY READ

(Continued from page 86)

interesting, and in many parts is lit with delicious humor. To read his description of life in Syria is to obtain in delightful fashion an illuminating view of oriental Christianity. To read his enthusiastic tribute to the land that has yielded him so much is to refresh and strengthen one's faith in American institutions and ideals. So fascinating a book is an event in any publishing season. Happily the author has been able to illustrate his text with many admirable and highly significant pictures. (Boston: Houghton Mifflin Company. $1.75 net.)

THE MOTHER IN EDUCATION, by FLORENCE HULL WINTERBURN, in part republished from current magazines, undertakes to set forth a plan of home instruction in language, literature, morals, esthetics, and general culture. The author wisely insists upon a fact too often forgotten, that no school can possibly take the place in a child's development supplied by a home of culture, refinement, and good-will—the very homes in which the mother too often delegates the care of her children to some one within or without her household.

Those parents who serenely turn over the whole care and instruction of their children to hired persons, however clever, good, and wise, overlook the inscription written upon the soul of every infant born into the world—"not transferable." The author of this volume seeks to help parents to a sense of the binding implications of this inscription, and to hint how the responsibility may be met. She has made a book that is likely to be of practical usefulness in many homes, though parents must take her advice with due regard to their own limitations and the capacity of their children. Mrs. Winterburn's introductory chapter is better held in hand and less distracted by the immediate popular appeal felt in some of the chapters reprinted from periodicals, yet the book as a whole would have been the better for a rigorous editing by the author herself. (New York: McBride, Nast & Co. $1.50 net.)

Our "Tiny Booklet" illustrates Spring Jewelry Novelties. Write for it.

A Sautoir with Sterling Silver Ornament.

Whether Milady

fancies a sautoir of delicate workmanship—a DAINTY BAR PIN, a HANDSOME COMB—an EXQUISITE SHOE BUCKLE, or any other JEWELRY NOVELTY of striking originality—let her visit the quality jeweler, department store or shoe store of her town and ask to see the unusual jewelry novelties created by Henry W. Fishel & Sons Inc.

A Sterling Silver Brooch, black enamel and rhinestones.

If you have difficulty in finding these goods in your city, kindly communicate with us and we will send you the name of our nearest dealer.

F.&C. STERLING — Look for our trade marks. — SILVERITE F.&CO.

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126 West 22nd Street
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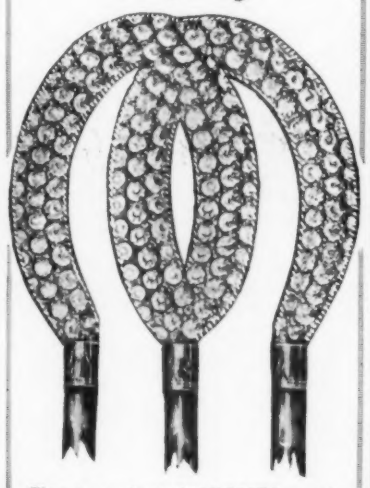
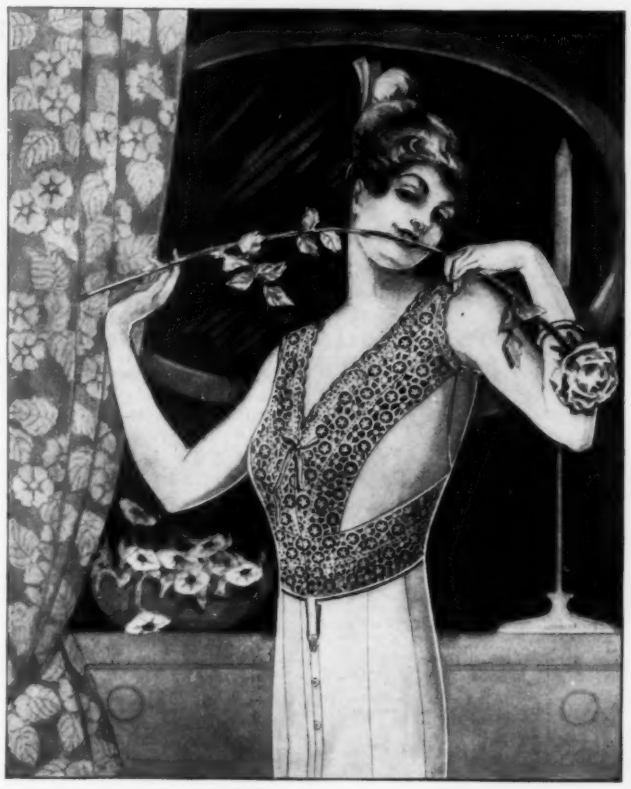


Three-prong Comb, SILVERITE mounting, demi-amber prongs; a most effective design with the present vogue of headdress.



Kabo
The Live Model
Brassiere

All fashion authorities agree on this one point, at least:

That Brassieres will be more in demand during 1915 than in any previous year.

Kabo designers saw this condition coming a year ago and laid plans accordingly.

They went into the Brassiere situation with the same enthusiasm and the same painstaking care that has made the new Kabo corset so real an achievement.

The result is a most charming collection of effects. Originality in design is the most striking feature, while the Kabo "live model" idea takes care of the fit.

Until you have asked your Kabo dealer to show you the 1915 styles, you do not really appreciate how serviceable and pretty Brassieres can be.

Kabo Corset Company
Makers

New York — Chicago — San Francisco

Lamson & Hubbard
Cloth Coats

Gabardine coat of exclusive design with belt of brown suede leather

CLOTH coats created by the same style organization which produces the celebrated Lamson & Hubbard Furs and Fur Garments. Our own style representatives in Paris. Our own artist-designers and our own skilled tailoring force.

The coat shown above, one of the season's smartest models, may be ordered direct with a guarantee of thorough satisfaction or money refunded.

Or write for **our Spring Catalog** showing full assortment of cloth, rain and sport coats, Panama and tailored hats, etc. Mailed free. Goods will be sent on approval on receipt of reference to any National Bank or reputable business house.

We prepay all transportation charges.

Lamson & Hubbard
"New England's Leading Furriers"
71 Bedford Street — Boston, Mass.

LAMSON & HUBBARD
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Please send me your Spring Catalog showing new styles in Coats, Panama and Tailored Hats, etc.

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IN NEW DESIGNS AND QVALITIES
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Household Linens · Children's Apparel
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NOBLESSE OBLIGE

"THE only baby in the ward which has not been abandoned is that one over there," said the nurse at the Manhattan Eye, Ear, and Throat Hospital, and she spoke as if, the situation were not at all unusual. The visitor looking around at the helpless little creatures lying in the cribs, realizes how cruel is the fate that both afflicts them with blindness and deprives them of parental care and love. The abandoned baby is indeed pitiful, and the outlook for hundreds of them would be tragic indeed, were it not for the important work which is done by the hospital mentioned above.

In recent years much has been done to spread the knowledge of the means of preventing blindness in babies, but much yet remains to do, and a crusade as earnest and as well advertised as those undertaken against other scourges, would seem to be needed. Apart from the tragedy to the individual, there is to be considered the cost to the community of the unproductive consumer. Efficiency may, of course, be carried to extremes, but there can be no question as to the advisability from an economic standpoint of keeping down the number of the handicapped.

PREVENTING BLINDNESS

What is urgently needed to aid the work of preventing blindness in infants is the education of parents, midwives, and nurses to the urgent necessity of bringing afflicted infants within the first days of their lives to the attention of qualified physicians. Especially is this necessary among the foreign poor, where the midwife frequently works without the assistance of a physician and where dense ignorance regarding the care of children prevails. Confirmation of the existence of this lamentable ignorance may be had from the nurses of the Health Department, and from those furnished by philanthropic societies. These capable visitors to the homes of the poor spend much time and energy in teaching to the tenement dwellers the most elementary rules of the proper care of children.

Instructions in the method of preventing blindness should be given to those in charge of the case before the child is born, and such information should in general be so widely diffused that the importance of putting the little ones promptly under the care of skilful and experienced physicians would be generally recognized. The need for education of this kind is so wide-spread and urgent that, since a preventive agency of such great value as the Manhattan Eye, Ear, and Throat Hospital is available, it seems as though some method of bringing a larger number of infants under its care should be devised. A woman's auxiliary might cooperate with the hospital to excellent purpose in instituting a system of instruction for parents and midwives, in the care of the eyes of new-born infants. A secondary purpose of such an auxiliary would be the collecting of funds to enable the hospital to take care of a very large number of infants without limiting its resources for other important work.

Through the work of this hospital, many a baby is rescued from the misery of blindness to become an efficient and happy man or woman

Another service for children which is rendered at the Manhattan Hospital is that of furnishing proper glasses for those who need them. Provision is made even for the children of destitute families, who would otherwise do without the corrective glasses to the serious detriment of their eyes and hampering of their work. In the various departments, the Manhattan ministers to many thousands of patients, for the attendance on clinic days averages 500, which makes a total of over 43,000 in a year. Private patients and ward patients numbered over 7,700 for last year, and of these 849 were treated without charge.

A BIT OF HISTORY

Chartered in 1869, nearly half a century ago, the Manhattan Hospital is now established in a fine commodious building, to which sun and air have access on all sides. It is fully equipped with modern appliances, and is at present able to handle adequately the many cases of those who seek its aid, but it is evident that if the demands upon the service and space continue to increase at the present rate, the hospital will be compelled to enlarge its quarters and increase its staff. In addition the rooms for private patients, the wards, and the clinics, the hospital has an X-ray department, an optical department, and a dental department, which is made necessary by the fact that straightening of the teeth is often required in order to complete the cure of throat and nasal troubles.

The reputation of the hospital has for some time been attracting medical students from all over the country for post-graduate instruction in diseases of the eye, ear, nose, and throat. Feeling that it would be more advantageous to change the status of the post-graduate course, as it was every year drawing an increasing number of students, the hospital secured in 1914 a charter for a medical school, which places the department on an equal footing with the other medical schools in the state. This school promises to be one of the most useful of the many departments of the hospital, for its students will spread the knowledge and practise of the admirable curative and preventive systems developed there. There is a prospect, also, that the medical school will constitute a source of profit to the hospital.

As so much assistance is given free of charge, the need for additional funds to maintain the numerous activities of this busy hospital is therefore exigent. The most helpful form of financial aid is through endowments. A bed in the children's wards may be endowed in perpetuity by a $4,000 gift. A permanently endowed bed in the adult wards requires a gift of $7,500. A bed in a child's ward may be endowed for one year by a gift of $200, and a bed in the adult ward for $300. Gifts of any amount are welcome. Those who would read to the patients are invited Tuesdays, Thursdays, and Saturdays from 10 a. m. to 12 m.

Among the corporators of the hospital are Mr. Charles Lanier, Mr. Anson G. P. Dodge, Mr. John T. Terry, Mr. W. Earl Dodge, Mr. William Seward Webb, and Mr. Alexander Duer Irving. The President is Mr. J. Amory Haskell; the Secretary, Mr. Henry J. Fisher, and Mr. Richard H. Ewart is Treasurer.

This is one of our latest—

One of our wide variety of unusual black and white combinations for Spring.

The fascinating new Rawak shapes and colorings will particularly appeal to the smartly dressed woman—to the woman who knows how important, in the ensemble of the successful Spring costume, is the *effective* hat.

If your dealer has not yet received his early Spring models from the Rawak Studios, write us—and we will gladly advise you where they may be seen.

48 West 38th Street
NEW YORK

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RAWAK

Watch Our Vogue Space for the Newest Creations

VAN RAALTE
Veils

"Vinet" Designs are a New Note in Veilings

(Made in U. S. A. At all good stores.)

Observe the becoming beauty of the "Vinet" Veil illustrated. Its graceful vine and floral tracings lend an alluring charm to the face. Its sheer mesh softens the lines of the features and yet does not obscure the vision. And last, Dame Fashion pronounces "Vinet" Veils highly stylish.

Every woman who buys Van Raalte Veils once, buys them always. Van Raalte Veils are economical as well as fashionable because they—

—wash without wearing
—stretch without tearing
—outlast three ordinary veils.

Van Raalte Veils are sold at all good stores. Write for "Miladi's Veil"—a booklet of styles which tells how to wear and care for veils.

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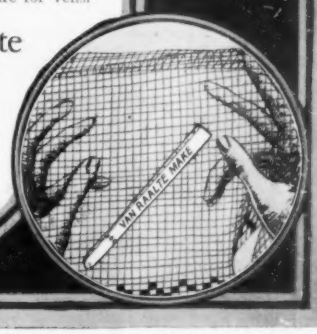
For your protection, this little white ticket is on every yard. Look for it.



What These Packages Represent

Not so many years ago just "sugar" was an expensive luxury—pure sugar unknown.

Our grand-parents either sweetened their food and drink with maple or molasses or, at considerable trouble, obtained the costly product of the sugar-cane in crudely formed and imperfectly refined loaves.

How different are conditions today! To secure perfection in sugar products you need only 'phone your grocer for:

Crystal Domino *Full* or *Half Size pieces* —for Tea or Coffee, (**Note the new 10c package on the tray**)

Crystal Domino *Granulated* — for Cooking or Preserving.

Crystal Domino *Confectioners'*—for Icings or Fine Confections.

Crystal Domino *Powdered*—for Fruits or Cereals.

Crystal Domino *Syrup* — for Waffles, Griddle Cakes or making Candies and Cookies, (**Note the new 10c container on the tray**)

Like other worth-while achievements, this perfection has required enormous effort. Far-off tropical islands have yielded the raw sugar. Ox-carts, railroads and sugar-laden steamers have all assisted in its transportation to our refineries, where the contents of every bag must pass the expert tests of our watchful chemists and every ounce must be boiled, filtered, evaporated, screened and granulated until absolutely nothing but the crystallized essence of sweetness remains.

No hand must touch the refined, purified sugar.

Marvelous machines must receive and pack it into our dust-tight, germ-proof cartons—sparkling, white and ready for service on your own pantry shelf.

Weight, Purity, Quality, all guaranteed by

THE AMERICAN SUGAR REFINING CO.

Address: New York

A MONARCHY WITHIN A REPUBLIC

(*Continued from page 30*)

their own post-office and Belgian stamps are in use. One of the amusing small consequences of this grafting of a bit of one nation on to another is that there is the usual two-cent postage rate throughout Nice-Havrais, whereas if one sends a letter a few blocks farther down the boulevard, the usual "foreign" postage of five cents is required; truly this is a topsyturvy world.

"THE BATTLE OF THE BEACHES"

"No, this exiled government of a disorganized country is in no way fictitious," declares M. Carton de Wiart, the head of the Belgian Cabinet, "not with our King still at the head of our army fighting side by side with his soldiers in the trenches. Never while the Queen, a delicate, frail woman, wears the garb of a Red Cross nurse and remains by the side of her gallant husband, succoring the wounded of the battlefields. Besides," continues this great Belgian leader, "the world must not forget that we still have in the Belgian Congo alone a vast region greater in area than the whole of France."

Yes, the Belgian government, comfortably ensconced in the little Norman seaside resort, has plenty of work to keep it busy. Indeed, the moment that the royal family is ready to come to Nice-Havrais, the little world capital will take its place as one of the royal cities of Europe. Meanwhile, Nice-Havrais fondly looks forward to the day when the brilliant line of French seaside resorts led by the stately, haughty Deauville shall make humble obeisance before it as it basks in the refulgence which emanates from a real throne, a genuine crown, and a tangible scepter. One result of it all will probably be that next summer a fighting-line will be transferred to the Norman shore, and then we shall watch with interest the "Battle of the Beaches" for the supremacy of being the most chic *bains-de-mer* on the map. It is a slender ray of brightness among the rolling war-clouds that this one little nook in all Europe has been made happy, and happy, too, from having been able to offer its services as a good Samaritan.

A THRONE, A CROWN, AND A SCEPTER

So did the fortunes of war bring about in an undreamed of way the momentary triumph of the ambitious resort of Nice-Havrais over its powerful, arrogant, and haughty neighbor, Deauville. This rivalry makes an amusing little story anyway, from beginning to end. Nice-Havrais, as the seaside faubourg of the busy commercial capital of Le Havre, has been known since the days of Louis XIV. It is, in fact, at present, an exploitation of property by the proprietor of the great Dufayel Department Stores, one of the most stupendous business houses of Paris.

It has been M. Dufayel's dream to make Sainte Adresse, of which Nice-Havrais is a part, the premier summer seaside resort, not only of France, but of all Europe. With ambition fired by the long success of Trouville, just across the estuary of the Seine from Le Havre, he set about to buy up with a lavish hand as much of the beautiful Norman coastline near Le Havre as could be discreetly had. In pursuance of this plan he acquired a great area of land through which he has caused to be laid out miles of seaside boulevards and avenues, and as if by magic there has lately come into being a full-blown, artistically designed, handsomely built resort. It appeared in a single season—a casino, a yacht club, hotels, villas, a restricted city suburb with seaside privileges. Nice-Havrais is but three hours from Paris with the singularly complete and exclusive Norman commercial capital of Le Havre to draw upon for the assurance of its success, which now, more than ever, appears to be a verity.

LIKE THE FLOWER OF FABLE

It was to the dismay of M. Dufayel and all Nice-Havrais that Deauville and its ambitions appeared upon the scene. Like the flower of fable, Deauville, too, seemed to grow in a night. The very sands of the seashore blossomed into miles of beautiful gardens, sporting grounds were laid out, and driveways crossed the plain in every direction. Deauville astonished the world, and it astonished Trouville, and it astonished M. Dufayel.

But to-day, by the most unforeseen turn of the wheel of fortune, Nice-Havrais finds itself crowned with a more stupendous honor than was ever before accorded to the most ambitious of resorts. It envies no longer the neighboring Deauville with its clientele of European and American aristocracy, for do not these glories pale before the honor of being the capital city of a monarchy?

So Nice-Havrais, scintillating with joy, rose on the crest of the wave of opportunity that came rolling in over its silver sands, and it gave the members of the Belgian government such a warm welcome that it not only cheered the refugees but made them feel at home at once. Every building in the coquettish little town was placed at their disposition, and the unusual and delicate task of installing the various departments of the government in such locations that their many branches should be placed each in the proper relation to the whole was carried out with sympathetic discretion and with almost incredible rapidity.

The picturesque "Hôtellerie," the premier hotel of Nice-Havrais, has been given over to the council of ministers, and the pretty little Hôtel des Régates, the broad verandas of which have been the scene of so many of the gay functions of the celebrated Havre Yacht Club during the *Semaine Havrais*, the chief yachting event of continental Europe, has been converted into the headquarters of the diplomatic corps, while the monumental apartment-house back on the Place Frédéric Sauvage has been placed at the disposal of the ministers of state and such of the Belgian nobility as are closely allied therewith. Other notabilities are installed in other hotels, and many owners of private villas have offered them, completely furnished, for the use of their Belgian guests.

Are you hard to fit?

Does the ordinary ready-to-wear garment seem clumsy and unbecoming—exaggerating the very points you want to modify? Write to us:

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Dresses **Suits**
Coats **Skirts**
Blouses **Negligees**
Corsets

All built on carefully studied lines, they follow the very latest trend of style, yet fit perfectly and look well. **Measuring 44 to 56 at bust**

Dress of taffeta in black, navy, battleship grey or wistaria. Sizes 37 to 57 Value $27.50. Special price **$19.85** In ordering please state size and color.

Address Dept. E-2 for our new book with a special section showing extra-size models.

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If interested in our well-known specialty—**Maternity Apparel,** kindly address Dept. E-2-M for our new book, showing 500 photographs of models for mother and child.

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The Homer Establishment where an old gown is really made into a new creation.

All Your Last Season's Frocks Can Be Successfully Rebuilt After The Fashions Shown In This Issue Of VOGUE.

THE REBUILDING OF GOWNS AS CARRIED OUT BY ME IS ALWAYS THE VERY LAST WORD IN FASHIONS.

Perfect Workmanship — **Homer** — Reasonable Prices

11½ WEST 37TH STREET, NEW YORK

Rebuilder of Gowns

F. P. O'Connor Co.

157 Tremont St.

Boston, Mass.

DESCRIPTION OF SUIT

Suit made in the latest approved model. Coat having belt from centre back, and fastening in front with buttons. Stitching on convertible collar. Skirt is fastened in front with buttons and handmade buttonholes. Materials are navy blue gabardine, tan covert, and the new tweeds, also black and white check.

Price, $29.75

On request, we will be pleased to mail loose-leaf sketches of the newer styles as they appear.

DE PINNA

Exclusive Outfitters to Young People

Girls' Habits, ready-to-wear, in Khaki or Linen, sizes 8 to 14, From $14.

The Correct New

Spring Riding Apparel

For Misses and Girls, Young Men and Boys

Made on the latest English lines, as accepted by the best American usage.

Ready-to-wear garments showing the same careful correctness and thoroughness of detail as De Pinna custom-made apparel.

All the accessories for a complete riding outfit.

Clothes for Outdoor Sports

This house specializes on the smartest and most practical apparel for Golf, Tennis and other Spring and Summer sports, for young people.

The newest ideas from Europe correctly interpreted in De Pinna workmanship.

The De Pinna Spring Models

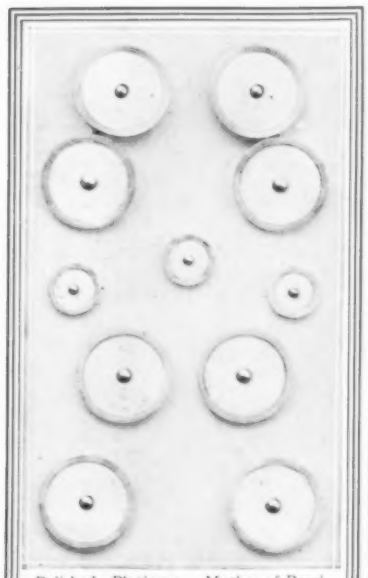
in linen and plain tailored dresses for young Girls and Misses are now ready.

Separate skirts for outing wear; tailored waists in Crepe de Chine and flannels.

The complete De Pinna line of Boys' wash suits and Palm Beach suits is also in readiness.

Orders from a distance receive careful attention.

FIFTH AVENUE
at Thirty-Sixth Street
NEW YORK



Polished Platinum, Mother-of-Pearl, platinum shot center, complete set - - - - - $38.50

Correct Evening Jewelry For Men

There is a tone of distinction and refinement of finish in Krementz Evening Jewelry which makes it the first choice of men with whom correctness of dress is a principle.

Krementz

Bodkin - Back

Shirt Studs and Vest Buttons with Cuff-Links to Match.

The unique Bodkin Clutch, obtainable only on Krementz Dress Sets, is simplicity itself. Practically of one-piece construction, it has no loose parts, no soldered joints to break or bend, to cause trouble or annoyance. The Krementz Bodkin is inserted with the ease of a needle in the stiffest shirt-front, without marring or disarranging the bosom and grips like an anchor until voluntarily released.

Only a jeweler who sells quality goods can show you Krementz Bodkin Dress Sets. His wide variety of handsome gold and platinum mounted designs is worth inspection. Sold in sets or separately, $12 to $1,000 a set.

If you do not know the Krementz jeweler nearest you, write us for his name and booklet of designs.

Goes in like a needle

Krementz & Company

Largest Manufacturers of Fine Jewelry in the World.

NEWARK, NEW JERSEY

Holds like an anchor

Against the blackness of a painted candlestick for the guest chamber, the gay colors of the garden flowers with which it is sprinkled appear the gayer by contrast; $5

THE NEW CURIOSITY SHOP

A Commission Shop for Women's Work, Wherein May Be Found the Unusual Something, whether It Be a Wedding Gift or a Bridge Prize

THE commission shop for women's work, which has recently opened its doors in New York, may be a sign of the times,—the hard times, many people will say,—but it is also a sign that daily women are waking up to the opportunity for all persons in the marketing of unusual wares. Here comes a shop which says frankly, "We will take your work and sell it for you, charging you a modest commission of ten per cent., and we don't care what you do with your gains—whether they mean just that little bit so often needed to make ends meet, or whether they mean actual support. All we wish is to maintain a mart for attractive, salable things, having as little red tape as possible connected with it."

A bowl, 4 pipes, soap, and tints to blow soap-bubbles, and 2 oilcloth aprons and a table cover to preserve order; complete, $2

The organization is in the hands of a president, vice-president, treasurer, and secretary, and it has a capable executive committee, a receiving committee, which passes upon the articles consigned, and an advisory board.

Although it was opened only a little before Christmas, its success is well established. This success has been due to the attractiveness and the salable prices of its wares, which range all the way from boudoir slippers to bird-cages, to the artistic manner in which they are displayed, and to the enthusiasm of the women in charge, who are heart and soul in the undertaking, and whose tireless energy would be sure to produce satisfying results.

There are all too few shops in New York where one can hope to find the unusual something, whether it be a wedding gift or an auction bridge prize, and whether it costs $1 or $100. Each and every one of the shops which contrive to live up to this condition are remarkably successful, for women are always on the lookout for something a

(*Continued on page 96*)

Heard at last has been the wail of "the bird in a gilded cage," and for his avian majesty has been fashioned a cage of green wire with mauve flowers twining in and out and cups of mauve crystal from which to peck a seed or sip a drink; $12

Estelle Mershon

Announces

Imported Street and Dancing Frocks, Evening Gowns, Blouses, Wraps, and Millinery, each model sponsored by a leading Paris Couturier and bearing that air of exclusiveness the woman of fashion demands.

Models faithfully copied or distinctive designs created in our own workrooms.

20 East 46th Street

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A powder free from grit, producing an immediate and lasting polish. Its delicate rose tint will not discolor the skin or cuticular fold of the nails. Diamond shape box 25 and 50 cents.

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I use it each morning, thus starting the day well. It is mildly astringent, gently contracting the tissues of my skin and smoothing out the annoying little wrinkles. If you will use it as I do, your skin will rapidly develop a lovely quality.

My Own Smooth Out Cream, in dainty jars, at $1.00 and $1.50, is on sale wherever the better toilet goods are sold.

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I use it every night and find it indispensable. It nourishes the skin, making the tissues firm and my complexion clear and youthful. The consistent use of My Own Skin Nutrient, Rejuvenating Powder, and Smooth Out Cream will bring to the face the color Nature intended it should have and give the skin an exquisitely refined texture.

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My own chemist makes all of My Own Toilet Preparations in my laboratory and under my personal direction. Only packages bearing my signature and portrait are my genuine preparations.

I will be pleased to send you, *free*, My Booklet, which fully describes My Own Toilet Preparations. Also I will gladly answer letters of inquiry about my preparations and their use.

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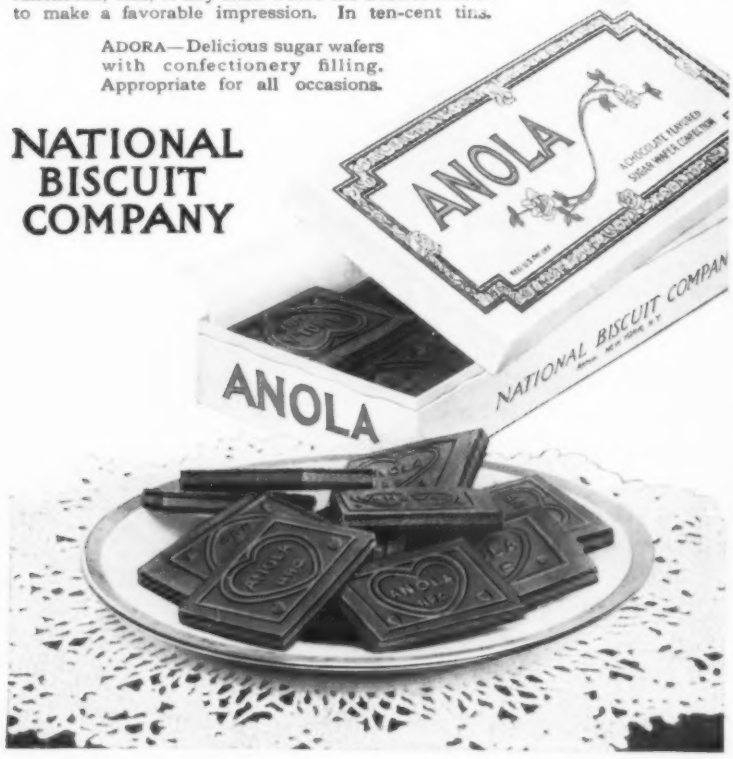
ADORA—Delicious sugar wafers with confectionery filling. Appropriate for all occasions.

NATIONAL BISCUIT COMPANY



THE NEW CURIOSITY SHOP

(Continued from page 94)

bit different, and they are always delighted to discover a shop given over to articles of this character.

The very clear prospectus of the commission shop outlines its aims and plans and explains the very few rules and regulations which must be complied with to become a consignor.

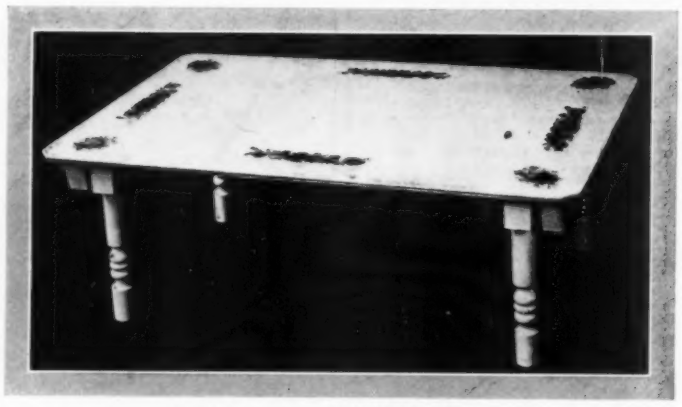
Illustrated in connection with this article are just a few of the unusual and attractive things shown. The effective tea-tray of painted tin photographed at the bottom of this page exemplifies the vogue of black and white for decorative purposes. It measures 15 by 20 inches, and it may be ordered in colors.

For all its charm a candle shade is just a bit of paper with cretonne pictures; shade, $2.50

The cage itself is cool green, and the china flowers, which twine in and out, are in soft shades, mauve predominating among them; even the little seed cups are of a delicate mauve crystal. As a whole it is a delightful addition to the boudoir. It measures 20 inches high by 14 inches wide.

The bed-table shown second on this page is enameled white and painted with nosegays of old-fashioned flowers. It is 24 by 16 inches in size. The feet are 8 inches high.

Quite unusual is the tiny candle shade at the top of the page, which is of white paper with cut-out chintz decorations pasted upon it.

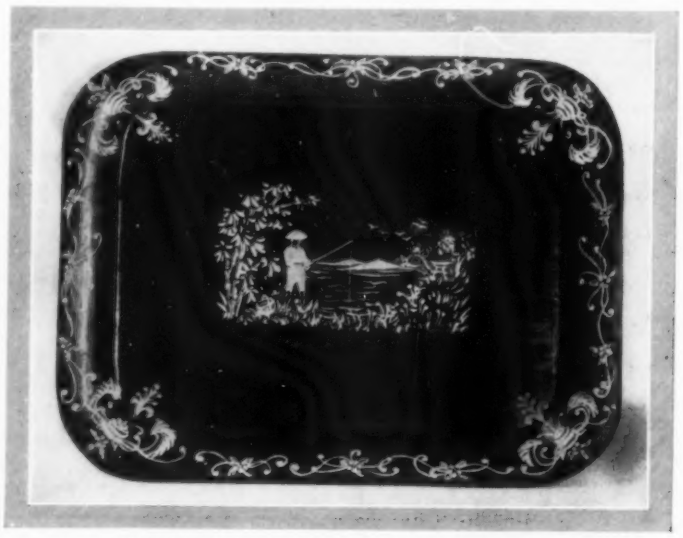


Cheerful nosegays of old-fashioned flowers are painted at regular intervals about the edge of a convenient table, which is for a tray in bed; enameled white; $10

A charming addition to the guest room is the old-fashioned candlestick, also of painted tin, shown at the top of page 94. In this case the background is also black, and on it are painted flowers in brilliant colors. It measures 7 inches in height.

One of the most unusual and attractive articles which has been shown in the commission shop is the delightful birdcage pictured at the bottom of page 94. The shade is 7½ inches wide at the bottom and 5 at the top. The candlestick is not included with the shade.

For the child comes the delightful soap-bubble set pictured second on page 94. Much of its charm is due to the four fancy Hooligan pipes, and to the four tints which are provided to make the bubbles even more attractive. There is probably nothing more generally beloved of children than the wherewithal for bubbles.



Exponent of the vogue for black and white decoration, which originated in the Wiener Werkstätte, is a tea-tray of black painted tin with border and Chinese scene in white; $9.50

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as usual
in her salons

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4 Aprons and Dust Cap all for $1
Postpaid from our factory to your home

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"Coverall" — Fine Percale; plaid, pink, blue, lav., or black, trimmed with plain colors to match on neck, sleeves and pocket.

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"Tea Apron" —Extra quality Lawn trimmed with beautiful embroidery, and pocket to match.

"Kitchen Apron" —Amoskeag Chambray; pink, blue or lav., trimmed with bias folds of same material on tortelles, skirt and pocket.

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Sketches of Advance Models *Free*

Upon request we will forward sketches of the very latest Blouse Creations absolutely without cost to you.

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Special Price, Prepaid
$3.50 each
Very fine silk Crepe de Chine Blouse, with hemstitched front. Long sleeves with cuffs and turnover. High collar, revere front trimmed with small pearl buttons. Colors: Flesh, White and Sand.

Model K-61
Special Price, Prepaid
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This "Country Club" Blouse is a full five-dollar value, made of the new "Cascadeaux" Silk (the latest fabric for Spring, similar to Shantung Silk). Can be worn either high or low neck. Colors: Natural, Sand, Flesh, Maize and Ivory.

Model R-61
Special Price, Prepaid
$2.00 each
This "Sport Blouse" of Natural Shantung Silk is adaptable for both style and comfort. Can be worn high or low neck. An unusual value for the money.

We do a greater part of our business in the large cities where new styles are first exploited. This in itself is convincing proof that our Blouses are both original, exclusive and reasonably priced.

Your trial order will be promptly filled and money refunded if not satisfactory in every particular.

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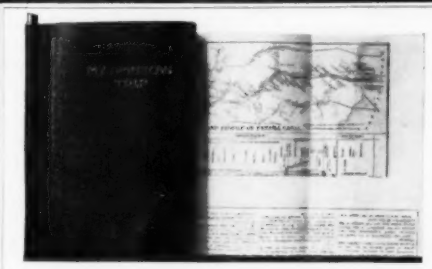

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EVER changing assortment of models. No matter what your particular ideas may be—they will be represented. And mark you the price is only

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TRULY an unprecedented SUIT economy. In fact nearly HALF the usual price.

THERE is reason in all things, and to this unusual offer is attributed—volume—continuous operation—modest profits—ingenuity.

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On request we will be pleased to send free our booklet "Wedding Suggestions."

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With each changing season there are new styles—and it is a luxury indeed to be able to follow the whims of Dame Fashion.

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49 West 37th Street

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Telephone, 4073 Greeley

You are invited to call; if you cannot come, write me for further information

A PAINTED GARDEN WITHIN WALLS

(Continued from page 48)

It is also always alive and pulsing, for I do not allow myself to visit it in winter, when it is sleeping. It would cease to be a fairy-tale realized.

The house is a huge room, built around a broad hearth, a room filled with pictures and books that have to do with flowers, and birds, and all outdoor things. There are several big chairs, and a huge couch for deep sleep. There are many windows, but no mirrors. Self is forgotten in the garden house. From the French doors one steps upon the brick terrace. Above the square-paned door, in the triangular space beneath the roof, there is a della Robbia plaque in deep blue and white porcelain. Back of the house, the willow tree spreads its protecting branches, and a Kate Greenaway bird-house peeps over the other shoulder of the house; a gay, painted thing of bright color it is, with red roof and blue base and a saucy painted bird on its top.

For a mirror, an oval pool is set in the terrace between the door and the steps that lead down into the flowers, and the large wooden tubs holding stiff evergreen trees, which flank the French doors, are painted deep blue—a sort of lapis lazuli blue, intensified. Blue tubs filled with Paris daisies are placed at the top of the steps and from the steps a brick walk leads straight down to a blue gate, set in a grayish white concrete wall. This is the only gate to the garden, and it is not entered except by invitation. Two box trees in blue tubs guard it on the outside, and on the red brick posts two cocks in bright painted wood crow over the seclusion within.

NOT A WEAK-MINDED GARDEN

The space on each side of the brick walk is arranged in flower-beds, with ribbons of grass bordering their brilliant colored flowers. Only flowers of vivid color are allowed in this garden—pure reds, blues, and yellows, and maroons, red purples, and whites. Pinks, mauves, lavenders, and such pastel colors are taboo. The flowers must be strong enough to live with the blue seats against the walls, the red of the bricks, the green of the grass, the scarlet of the trumpet-vine that grows over one corner of the house. Stiff little black green cedar trees are planted against the walls, like black exclamation points on a gayly colored page, and pear and apricot trees are fixed against the gate-wall, continental fashion.

A tall, rough border of flowers spreads out against the two long walls. In the border are massed dark red and yellow hollyhocks, silvery bocconia (its flowers amount to nothing, but it makes a fine green with hollyhocks), red purple iris, columbines, oriental poppies, and sweet peas. The sweet peas, by the way, resent trenches, but when planted in round clumps at intervals in the hardy border they bloom straight through the summer.

The succession of vivid colored flowers is the result of much experiment, countless mistakes, and many surprises. Now I have the color plans reduced to a system. First come the gaudy tulips, the bright yellow jonquils, the inquisitive crocuses, all of whom linger a brief time in my garden and are gone. Then come the purple iris, and the Siberian iris, white peonies, blue cornflowers, oriental poppies, white sweet alyssum, the dark red and bright salmon colored sweet-williams.

Next come the midsummer flowers—the salmon and scarlet Shirley poppies, the dark blue annual larkspur, the yellow and salmon and orange calendulas, the red and white Drummond phlox, the orange and maroon and vermilion snapdragons. Finally come the last-of-all flowers, the white asters, the small button chrysanthemums, the zinnias and dahlias and marigolds, and still the calendulas.

NO CRITIC TO SAY, "HOW DARE YOU!"

There are no roses in my garden. Roses do not belong in such gardens, for they demand special treatment. If we could manage the standard roses of France, it would be different. Perhaps I shall introduce a few yellow roses, but they must be climbing ones and scented. It would be amusing to have a garden of alternate color back of the house—a sort of Persian garden of rose and blue and mauve. Perhaps that will come to pass, some day, but this garden of downright colors gives me keen pleasure. I wear gay smocks, dyed in the vivid hues of my zinnias, and gaily painted hats, and I have my garden baskets and tool handles painted deep blue, and vivid green. I should miss all this fine color, were I to admit pale and fragile flowers to my garden. The sweet peas are trouble enough.

There is a primitive pleasure in massing scarlet poppies and red purple iris with no critic to say "how dare you!" There is a thrill in arranging a color plan of salmon colored poppies and bachelor's-buttons and yellow and orange calendulas. The discovery that tall ferns belonged in the border with the Japanese iris buoyed me for days. I have hundreds of humble secrets—such as that poppies will bloom all summer long is you clip the seed pods every morning, without fail, and that contrary to general opinion, Shirley poppies can be started in a seed bed, and successfully transplanted. I sow a bed of salmon Shirley poppies, with a few scarlet ones, and when they're up I cut out cones of the earth and transplant them in my borders. Only the plants on the edge of the cones will die.

Another discovery which I have made is that ordinary white bedding petunias are most useful fillers-in. I plant them in pots, and when dead plants must be pulled out of any beds, in go the petunias. Another secret is that dark blue larkspur gives quality to all the orange and red flowers, and may be planted anywhere. Dahlias grown from seed may be started in the house in February—yellows, and reds, and maroons—and transplanted early in the spring. They will take care of themselves, and they will blossom the first year, which is a useful thing to do. Dwarf nasturtiums in flat beds are nice fillers-in. So and many more ways run the screeds on the cards in the box of garden information, which I add to from year to year.

RUBY ROSS GOODNOW.

Note.—The gardening equipment illustrated on this page consists of a blue smock 45 in. long, $2.50; a basket 9 in. long and 10 in. high, containing the implements shown at the bottom of the page, $2.75; and a card index in a box 5½ by 4 inches, $5. Addresses of the shops will be furnished on request or the Shopping Department of Vogue will buy for you, without extra charge. Address Vogue Shopping Service, 443 Fourth Avenue, N. Y.

This Year, More Perhaps than in Any Preceding Year, Will You Need Vogue's

SPRING PATTERNS NUMBER

EVEN in times of peace, it is hard enough to tell good fashions from bad. But with the whole outside world at war, with all ordinary sources of fashion information cut off, the task becomes impossible unless you turn to Vogue. With its hundreds of accepted new designs in each issue, Vogue is now an absolute necessity for every woman who cannot afford to *waste* money on clothes.

Vogue's fashion information, by itself, is invaluable—so much so that you won't want to miss even a single one of Vogue's issues this Spring. But Vogue goes further still; it translates its information into actual working models for your Spring and Summer wardrobe.

From the thousands of new fashions that are now flooding the country—fashions good, bad, and worse than bad—Vogue has taken the hundred or two that it considers most practical, and has reproduced them in pattern form. Look for them all in the forthcoming Spring Patterns Number, dated March 1st.

Between two hundred and two hundred and fifty models in all will be shown in the next Vogue. They include both simple and rather elaborate designs in suits, gowns, outing frocks, wraps, and children's clothes. Among them are all the fashions that Vogue most strongly recommends for the new season.

This year in particular, when so many women are unusually perplexed about the fashions, the Spring Patterns Number is likely to be swept off every newsstand in a day or two. You can be on the absolutely safe side tell your newsdealer now to order *your* copy for you, and to set it safely aside until you call or send for it.

CHENEY SILKS

WOMEN who travel to the two great California expositions, just getting under way, will find that the new Cheney Printed Silks are just the materials from which to make their traveling dresses.

Cheney "Shower-Proof" Foulards are ideal for traveling—they do not spot from water or dust, are soft and comfortable, durable, stylish and very attractive in their designs and colors.

Other Cheney Printed Silks that are used for walking, riding, hotel wear and evening wear are Cheney Samara Silk, Crêpe Algerian, Crêpe Velour and Crinkled Crêpe. All in a wide variety of colors and designs. Ask for them by name at your dealer's.

Our booklet, "Cheney Silks, Why People Should Buy Them," sent postpaid on request.

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VOGUE PATTERNS

2719-2720—Afternoon gown having a skirt and underbodice of Cheney "Shower-Proof" Foulard and a coatee of Cheney Chiffonette Taffeta. In the medium size this costume requires 7 yds. of 25-in. or 3⅝ yds. of 44-in. Cheney "Shower-Proof" Foulard for the frock; 2½ yds. of 36-in. Cheney Chiffonette Taffeta for the coatee; 1 yd. of tulle for the vest, collar and frills for the sleeves, and 1¼ yds. of 27-in. lining. Sizes: 34, 36, 38, 40 inches bust. Patterns, 50 cents each.

These patterns sold only by Vogue

"VIVE LES ICONOCLASTES!"

(Continued from page 32)

again and again before I could force my rebellious mind to take them in. They only made me queerly giddy,—a mental sensation much like that which I used to experience as a child, when, having tightly twisted the ropes of my swing, I would allow it violently to untwist—with me in it.

Then this vertigo passed and I began to read calmly and carefully and dispassionately the "Portrait of Mabel Dodge at the Villa Curonia," also an article by Miss Dodge herself called "Speculations." I read this article after reading the "Portrait," to see if it would help me to comprehend Miss Stein's aim a little better. Miss Dodge says of the writing of Miss Stein, "In her impressionistic writing she uses familiar words to create perceptions, conditions, and states of being never before quite consciously experienced. She does this by using words that appeal to her as having the meaning that they seem to have."

Yes—I understood what Miss Dodge meant to convey. But this method of Miss Stein's seemed to me a precarious one for conveying impressions to others. I have a friend who says that the word "luggage" means "vegetables" to him. If he isn't consciously thinking, he will invariably allude to vegetables as "luggage." But I can not think that "luggage" used in this sense would convey the same impression to another. The word "jejune" always means "orange" to me, and "forensic" a "madman," but I feel reasonably sure that I could not use them with any success in impressing others with a like meaning. Miss Dodge says further that "Huntley Carter of the 'New Age'" (referring to Miss Stein's writing) "says that 'her use of language has a curious hypnotic effect when read aloud.' In one phase of her writing she made use of repetition and the rearranging of certain words over and over, so that they became adjusted into a kind of incantation."

Now this also I quite understand, but it is not a new idea, it is the ages-old one of the Hindu "mantra," or rhythmic arrangement of words to produce certain mental and physical and psychical states at will. But then a "mantra" is frankly a bit of white or black magic and is not considered as literature.

RECIPE FOR STEINSPIELE

However, be that as it may, the effect on me of Miss Stein's prose was not hypnotic. It was puzzling, but the more I puzzled, the more sure I felt that it was the sort of writing for which one could get a formula, a "recipe," if one puzzled long enough. And suddenly I was visited by an intuitive idea; I decided that if one took bits of different writing on different subjects, cut the words apart and mixed them all up together, the result would be something very, very much like Miss Stein's compositions.

As to Miss Stein's famous "Portrait of Mabel Dodge," I had heard many differing accounts before I read it. Some people were angry when they read it, I understood, some giggled, and some said that it was considered by those who knew, the elect, to be wonderfully and daringly immoral. I searched carefully but could see no immorality. There was not in it even so much as a liaison between two ideas. Of course there is a very funny and very shocking game that naughty little boys sometimes play, and that might be applied to this piece of writing. The game consists in providing a key to the conversation, known only to themselves, and thus the speakers, in the boys' minds, are unconsciously referring to matters far different from those they believe themselves to be discussing. Now one might get very juvenile meanings from the "Portrait" if one set up such a key as that. But this, of course, can not be the explanation of its immorality. I can only think, therefore, that Miss Stein's disciples, with sarcastic humor, mean to say that she does not write "pure" English, a thing as banal to them, I fancy, as pure reason.

For the benefit of those who may not have read Miss Stein's "Portrait of Mabel Dodge" I shall give some extracts from that composition. It begins thus: "The days are wonderful and the nights are wonderful and the life is pleasant." This sentence you will observe is in customary and musical English. It is like the greeting of a magician to his disciples before he steps into the mystic pentagram and becomes changed into some unearthly form or formlessness. The sentences that follow just after it, and which I am about to quote also, will show what I mean better than I myself could do by any effort of simile or illustration. I adhere strictly to Miss Stein's punctuation. "Bargaining is something and there is not that success. The intention is what if application has that accident results are reappearing. They did not darken. That was not an adulteration. So much breathing has not the same place when there is that much beginning. So much breathing has not the same place when the ending is lessening. So much breathing has the same place and there must not be so much suggestion. There can be there the habit that there is if there is no need of resting The absence is not alternative.

"Any time is the half of all the noise and there is not that disappointment. There is no distraction. An argument is clear."

EXPLAINING THE INEXPLICABLE

I will now attempt to explain this "Portrait"; I have brought the iconoclastic method to bear on it, in my own way. My system is this. I take two bits of printed matter, quite at random, from different books, magazines, or papers, and cut the words carefully apart with a pair of sharp scissors. Then I shuffle these words well together on some smooth surface, such as a writing pad or table, and place them in lines in the juxtaposition which they chance to assume. The result is startling. It would actually seem sometimes as though Miss Stein were speaking to one through the uncanny medium of scraps of paper. Sometimes sentences are made more Steinesque by altering the arrangement of a word here and there, but, as a rule, the words, as if by some weird intuition inherent in disintegrated printed matter, form themselves into futuristic-cubistic groups.

The following is a combination chosen at random from groups I achieved in this way. It is compounded of an advertisement for a school and an advertisement from a New York shop in 1760. I call the compound a "Sketch of Theodore Roosevelt."

"Bigger progressing suspended in corkscrews greater razors have choice upward. You are not mounted. You pull things towards within mid-air. German flutes assert the same greater down-power. Blacking clings going into a brass parcel. You are yourself desperately. You hold you and a peril of nobodies."

It is really a very interesting and astonishing game. Any one who experiments a little with it will agree with me. And I feel sure that Miss Stein will pardon my harmless fooling; first, because I sense in her writings a quality that even her disciples, I truly believe, have not discovered there, a keen if sardonic humor; second, because in order to play this game with zest one must first read Miss Stein's writings; and third, because as Miss Dodge herself says in "Speculations," "Of course comment is the best of signs. Any comment."

The Baby Cariole cares for baby day and night

The voice of authority says "better babies" should have less handling—more freedom and fresh air.

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Remember the Name—The Baby Cariole

Whether you have a baby or not, we want you to know all about the Baby Cariole, also about our famous Toys that Teach. Write today for our FREE BOOKLET.

The Baby Cariole and our Toys that Teach are sold by leading dealers everywhere. If your dealer cannot supply you, write us and we will see that you are supplied. Write for the Booklets anyway.

THE EMBOSSING CO. MAKERS OF *Toys that Teach*
10 Pruyn Street, Albany, N. Y.

CUT THIS OUT- and send your name and $2.00 to ARCHER M. HUNTINGTON. Treasurer, Room 122, The Vanderbilt Hotel, New York City. Mention Vogue, and an acknowledgment will be sent.

Marquis de La Fayette
Major-General U. S. A., 1776-1778

"Peace Founded on the Sanctity of Contracts between Nations."

THE LA FAYETTE FUND

This winter, on the Aisne, along a battle line extending a hundred miles, in trenches of frozen earth, the men of France and her Allies, covered with ice and driven by hail and sleet, are fighting for the ideals of Democracy. It is not only shells that kill, but there is the suffering from cold and exposure. Will you help to relieve that suffering? When in the snows of Valley Forge your ancestors struggled to create this Republic, the strangers who came to their aid were La Fayette and the people of France. Let us now manifest our sympathy by efforts to relieve the suffering of her Soldiers.

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to be devoted to the immediate relief of the unavoidable suffering of the men in the trenches.

Two dollars provides, and by arrangement with the French authorities dispatches to the trenches, a kit of AMERICAN MADE GOODS. The whole of each contribution goes to the soldiers in the field

EACH KIT CONTAINS THE FOLLOWING ARTICLES :

Fleece Lined Shirt — Fleece Lined Drawers — 2 Pair Woolen Socks — 1 Pair Woolen Gloves
Abdominal Belt with Six Safety Pins — Dark Heavy Muffler
Colored Handkerchief — Small Cake Soap

THE NAME OF THE CONTRIBUTOR WILL BE ENCLOSED IN EACH KIT

"Oh, how I wish I had a figure like hers!"

Have you ever said this when you saw a woman whose figure appealed to you?

Do you know that you CAN have a good figure?

I want to make you realize that your health and your figure are almost entirely in your own hands; that by following my sensible, simple, hygienic directions in the privacy of your own room

You can look just the way you should look and be absolutely well, too.

I have helped over 65,000 of the most refined, intellectual women of America to regain health and good figures, and have taught them how to ***keep*** well. Why not you? You may be busy, but surely you can devote a few minutes a day to following scientific, hygienic principles of health prescribed to your particular needs.

I have reduced the weight of over 32,000 women, and increased the weight of even more. In my work for reduction or building flesh, I strengthen every vital function; the result is unbounded life and energy.

My work has grown in favor because results are natural, permanent, and quick, and because they appeal to **common sense.**

Fully one-third of my pupils are sent to me by those who have been benefited because of their work with me.

I wish you could stand with me at my window for a few minutes and watch the women pass. You would realize, as I do, the crying need for better figures and better health. These women could have them too, with just a little daily effort,—not a tithe of the effort required to bear up under the burden of their present condition.

Many of the best physicians are my friends,—their wives and daughters are my pupils,—*the medical magazines advertise my work.* Someone in your town knows me. Ask your friends. I am at my desk from eight to five.

No Drugs—No Medicines

I study each woman's case just as a physician diagnoses each patient's ills; the only difference being that instead of medicine, I strengthen and put in place, weakened organs, by suggesting proper exercises for the nerves and the muscles controlling them, promoting a circulation of good warm blood, and I purify this by teaching correct breathing. By rigidly following my directions, such ailments are relieved as:

Indigestion	**Nervousness**	**Weakness**
Constipation	**Torpid Liver**	**Suffering in Pregnancy**
Anaemia	**Catarrh**	
Sleeplessness	**Headaches**	**Rheumatism**

I have published a booklet which I will send you **free,** showing how to stand and walk correctly, and giving other information of vital interest to women. Write for it, and I will also tell you about my work. If you are perfectly well and your figure is just what you wish, you may be able to help a dear friend,—at least you will help me by your interest in this important movement for greater cu ture, refinement and beauty in women. **Sit down and write me NOW. Don't wait,—you may forget it.** I have had a wonderful experience and I would like to tell you about it.

SUSANNA COCROFT, Dept. 17, 624 South Michigan Ave., **CHICAGO**

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OF PARIS

Transformation Ideal

A Parisian Triumph

Indispensable to a woman whose forehead is too high, or whose hair is too fine or too thin, or where injurious dyes or curling tongs have damaged the hair. When placed upon the head it is in effect your own hair, naturally wavy, and can be dressed in any style.

Ladies who have heretofore bought their transformations in Paris, will find the same workmanship and quality at Pierre's.

18 East 46th St. Opp. Ritz-Carlton **New York City**

Marrons
mean Good Taste

—in more ways than one

WHEN you find Marrons on the table of a hostess you can put her down as a woman of extremely good taste. Serving Marrons is one of the little acts of savoir faire that gives her this reputation. It reflects her personality as surely as a handsome table decoration or a well-chosen dinner frock.

The most perfect whole French chestnuts can be secured only by asking for

RAFFETTO'S *Marrons*

in tall glass cylindrical jars. Your menus can be enriched by Marrons in a variety of ways explained in our booklet

"The Continent's Favorite Confection"

The recipes which it contains are prefaced by a sprightly little tale, quite in the spirit of the bon vivant. May we send it without charge?

G. B. RAFFETTO

408 WEST 13th STREET. NEW YORK

Mrs. Adair

Ganesh Chin Strap ($5, $6.50) for reducing the "double" chin.

Ganesh Forehead Strap ($4, $5) for removing forehead lines.

THE CUTICLE'S CONDITION MAKES THE COMPLEXION

Mrs. Adair has proven that her original methods of treating the complexion, based on her thorough knowledge of the physiology of the skin, are correct for permanent results.

With specific, efficacious Ganesh Preparations, personally formulated to correct all the marring conditions of the outer skin, and with other Ganesh Preparations to build up the muscles and tissues where sagging, relaxed or infirm, Mrs. Adair has at her disposal the elements for wonderfully beautifying and rejuvenating the contour and the complexion.

Write for Mrs. Adair's Free Lecture Book and Price-List.

GANESH PREPARATIONS FOR IMPROVING THE SKIN

For nourishing the muscles and tissues in a way that will eliminate all wrinkles and hollows, the **Ganesh Eastern Muscle Oil,** $5., $2.50, $1.

For strengthening the skin so that it will withstand hot rooms and cold winds without becoming loose, the **Ganesh Eastern Diable Skin Tonic,** $5., $2., 75c.

To remove discolorations, such as those left by collars, and make the skin look like satin, the **Ganesh Parisian Beauty Neige Cream.** In pink, cream, white. $1.50.

For rough skins and chapped faces, the **Ganesh Balm Cleansing Cream,** $3., $1.50, 75c

For tired, lined eyes, the **Ganesh Bandelettes,** Box of 12, $2.50.

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For whitening the skin, **Ganesh Lily Sulphur Lotion** (in pink, cream or white), $2.50, $1.50.

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For hardening the gums and making the teeth white, **Ganesh Foam Dentifrice,** $1.

Any of the Above Will be Promptly Sent by Mail Upon Receipt of Cheque.

THE MUSCLE-STRAPPING TREATMENT

is a special process modified to fit each individual case, and given only at Mrs. Adair's Salons in New York, London and Paris. In an easy, pleasing manner these treatments firm the tissues, soften all wrinkles and lines of the face and neck, and fill in the hollows of cheeks and chest, at the same time restoring the natural complexion of health and youth. Salon Treatments are $2.50 each, or less by the course.

557 Fifth Avenue, New York Telephone 2839 Murray Hill

LONDON, 92 New Bond Street, W. PARIS, 5 rue Cambon

An echo of the old world is this wayside shrine which stands before the church of St. Rochs

OLD ORLÉANS LINGERS IN THE NEW

(Continued from page 37)

trickles down in its stone groove has its source in an enchanting small courtyard, the paved floor of which may be still wet from a recent bath, while its four walls are quaint with vine-hung balconies.

Through doorways and windows opening on the courtyard there are charming glimpses of spotless rooms within and of a kitchen with an old brick fireplace. In a swing under the broad leaves of a dark green palm-tree, sits a bright green and yellow parrot, which, at the vigorous instigation of his mistress, sings with strange inflections and weird cantátion a little French song:

"Frére Jacques!
Frére Jacques!
Dormez-vous?
Dormez-vous?
Sonnez la martine.
Sonnez la martine."

The privacy of this retreat is ideal. Far, far away through the closed door at the end of the long corridor, the noises of the banquette drift faintly. When the rusty bolt is pushed—with some difficulty—into its sagging socket, seclusion and even secrecy are assured and complete. One might batter away at the street door for hours without receiving the slightest attention, if the owner of the home were taking her siesta or engaged with the mysteries of her dinner. The tightly clamped green shutters would never wink an eye, the door opening into the house from the tiny doorstep would still present a face of unyielding hauteur. Madame is simply "not at home," and the would-be guest might as well forego high indignation, step off with as much nonchalance as may be mustered under the circumstances, and, scattering the provoking little piccaninnies who have gathered as witnesses of discomfiture, continue on the way along the banquette.

NIGHT ON THE BALCONY

When the day is over, it is well to return home, and drawing a chair out on to the high balcony,—for in New Orleans there is always a balcony,—listen to the night life of the banquette below. Lovers are strolling back and forth in the starlight, for who can stay out of love in New Orleans? And from far away come the soft notes of a piano and a sweet, clear voice singing the old New Orleans song:

"Je voudrais bien me marier,
Je voudrais bien me marier;
Mais j'ai grand' peur de me tromper."

Even after the traveler in happy weariness is again at rest in the great four-poster, the laughter of the passers-by still floats through the closed shutters.

As the night wears on, slumber will probably be broken by the metallic thud of the night-watchman's staff as he lets it fall on the stone blocks of the pavement to let people know how well they are protected, for the watchman is the last person on the banquette.

The flagged walk, the wide-block pavements, and the vine-hung balconies are all characteristic of New Orleans

There's Safety and Satisfaction in Using

"Damascus"

Steel Safety Pins.

"Damascus" is the most satisfactory household Safety Pin in the world. Its strength, needle sharpness and beautiful appearance make it the first, last and always choice of "knowing" women everywhere. Made from finely tempered steel wire, with flat clasp that hugs the garment closely. The coil end is sheathed and effectually prevents tangling. Can be clasp from either side and *stays* clasp until you purposely unfasten it.

Do not accept substitutes.

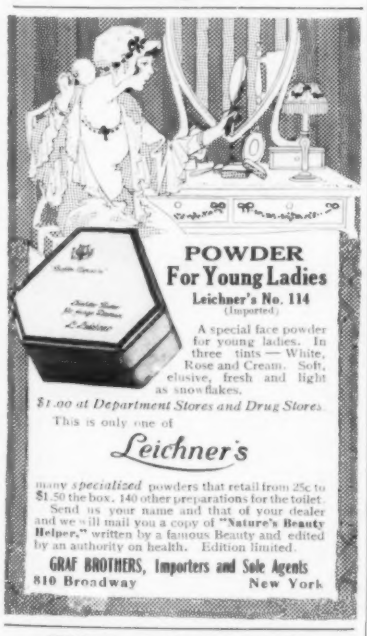
Insist on "Damascus," the Aristocrat of Safety Pins for use in the Boudoir and by Surgeons, Nurses and Modistes. Made in six handy sizes in Nickel, Black and Gold finishes. Ask for "Damascus" and get the utmost for your Pin Money. *Sold where you trade.*

Oakville Company

Pin Makers for 60 Years

Waterbury, Conn.

Makers also of *Clinton* Never-rust Nursery Safety Pins and *Sovran*, the King Pin of Toilet Pins.



POWDER
For Young Ladies
Leichner's No. 114
(Imported)

A special face powder for young ladies. In three tints — White, Rose and Cream. Soft, elusive, fresh and light as snowflakes.

$1.00 at Department Stores and Drug Stores.

This is only one of

Leichner's

many *specialized* powders that retail from 25c to $1.50 the box. 140 other preparations for the toilet.

Send us your name and that of your dealer and we will mail you a copy of **"Nature's Beauty Helper,"** written by a famous Beauty and edited by an authority on health. Edition limited.

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Fur Coats Remade and Relined to Latest Style $25 up, and Fur Sets $10 up.
SIEDE'S FURS
43 West 46th St., N. Y. Estab. 1851

"The Eyes Are the Mirrors of the Soul"

HOW are you framing the twin mirrors which reflect *you* to the world?

Wrinkles and Crow's-feet and aging lines and general neglect?

Recall what proper framing has done for many a picture whose beauty had scarce been discovered before. Framed — rightly — they were jewels in a perfect setting.

Pictures — and jewels — and eyes — they are very like.

RIKER'S
VIOLET CERATE

will help to give your eyes the proper setting. A few minutes' daily massage around the eyes, according to directions — and you will marvel at their increased beauty—of expression—of depth—of sparkle and shine.

Try it and watch results.

In good size porcelain jar, 50 cents or send 15 cents for trial jar to

RIKER & HEGEMAN CO.
Manufacturers and Wholesale Druggists
340 West Fourth Street
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The
HOTEL McALPIN
Herald Square
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The greatest and most noteworthy example in the world of a perfectly controlled Hotel System, operating toward the one end of PERFECTED SERVICE

Tariff: $2.00 a day for single rooms, to $5.00 a day and upwards for suites

SEVERAL SUPERIOR RESTAURANTS

Management of MERRY & BOOMER

Cottage Furniture
LEAVENS MADE
For Shore and Mountains

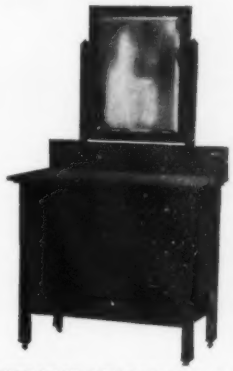
THERE is no instance where an example of the individual taste is more conspicuously displayed than in the selection of appropriate furniture: Leavens Furniture gives an unlimited field for its exercise.

¶ Simple in construction and design, artistic in effect. Especially adapted for Shore and Country houses. Of solid oak construction and finished to suit the individual taste, or to match surrounding interiors. If so desired, furnished unfinished.

¶ The privilege of allowing the buyer to select a finish to conform to his or her ideas is an original idea with us, and does not mean any additional expenditure.

¶ Safety in ordering from us is assured, for satisfaction is guaranteed.

¶ Send for full set No. 5, consisting of 200 illustrations.



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Manufacturers
32 Canal Street Boston, Mass.

A Chic Robe For Travelers

This crepe de chine Bon Voyage Robe is a dainty convenience for touring, either by rail or water.

In black, dark blue, or lighter shades. It has detachable ruffles of plaited cream batiste, with flat taffeta envelope—Price $14.50

Other negligees for every purpose. Send for pamphlet.

Miss Priest's Individual Shop
100 Boylston Street, Boston, Mass.

OAK COURT HOTEL

A MODERN HOTEL
With a homelike atmosphere.
Music. Dancing.
LAKEWOOD, N. J. E. E. SPANGENBERG, Mgr.

Miss Petticoat Returns

With the demand of Dame Fashion for an exquisite petticoat to support the full-flare skirt, 1915 Heatherbloom Taffeta is here with a fresh lustre and glory of tones indispensable to the modes of the day.

1915 HEATHERBLOOM TRADE MARK PETTICOATS

are now in full flower. The same old worth of wear at an atom of price, but with a fresh finish so exquisite and a scale of colors so charming, that the skill of the weaver becomes an art.

Ask to see the new Heatherbloom Petticoats. The newest creations are now on display at all good stores. Guaranteed for material and workmanship by the makers and the store, and finally by the weavers of 1915 Heatherbloom, provided the waistband carries this label.

HEATHERBLOOM TRADE MARK

1915 Heatherbloom is also at the lining counters. 35c a yard. For drop skirts and linings.

A. G. Hyde & Sons
Makers of
Hydegrade
Weaves
New York

SEEN *on the* STAGE

(*Continued from page 52*)

the heroine had been mildly in love with Nathan Buell; but she had refused to marry him, because the circumstances of her life compelled her to keep house for her father. Twenty-two years later—after the death of her father and of Nathan Buell's wife—she agreed, by an exchange of letters, to marry him at last; but, upon his prosaic reappearance, she discovered that she was really in love with a friendly neighbor named Peter Hale. Peter was already married to a Portuguese woman who had never been accepted into the society of the little community in which they lived. In an ecstasy arising from the mutual discovery of passion, the heroine and Peter Hale run impulsively away from the affianced husband of the one and the legally registered wife of the other; but, in a dreamful forest, at the mystic hour of the dawn, they realize that their defection will cause unconquerable sorrow to the crude and inarticulate wife that Peter has discarded. Thereupon, as true children of New England, they return to the humdrum, habitual, and unillumined paths of duty.

This story is told with little zest of theatrical, objective action, but with a searching and profound analysis of the subjective motives of the characters. The perennial struggle between duty and inclination has seldom been more poignantly expressed in terms of the American drama. This struggle incorporates the very soul of Puritan New England, and of all that great literature which, in the history of writing in the English language, has come to be regarded as definitively American. It is thus that Hawthorne would have written, if he had lived to-day and had been tempted to write plays.

No play that has ever been presented in this country has been better acted, or better produced, than "Children of Earth." The acting, in every part, is so admirable that it seems almost invidious to single out the performance of Miss Gilda Varesi, in the part of the Portuguese wife of Peter Hale, for especial commendation. Furthermore, the stage-direction of Mr. Winthrop Ames is so superlative that it makes all praise superfluous. If Mr. Ames bore a Hungarian or a Russian name, and if his activities were inaugurated in Budapest or Moscow, he would be famous in America as a producer of extraordinary merit. But history, as well as legend, teaches us that a prophet is seldom accorded honor in his own country. Mr. Ames has made it possible for people of culture and taste to go to the theatre in New York with a foregone assurance that their time will not be wasted. Whatever he presents is worth seeing, for one reason or another. His plays are always interesting; they are always admirably acted; they are always perfectly produced. It is sometimes possible to disagree with Mr. Ames on matters of judgment or of policy; but it is never necessary to disagree with his ideals, nor to oppose the principle of his endeavors. There is no other manager in America to-day whose undertakings could honestly be praised in a statement so absolute and unexceptionable.

"MATERNITY"

"MATERNITY" was written by Brieux for the purpose of discussing the social aspects of motherhood from a number of different points of view. In this thesis-play, the thesis is more important than the play. The first act is sufficiently dramatic; the second act is tense and gripping; but the structure is completed at the second curtain-fall. The third act is merely an epilogue, in which many different characters, several of whom have not appeared before, discuss points that are more or less pertinent to the play we have already witnessed. The structural pattern of "Maternity" is identical with that of "Damaged Goods." In both plays the last act is handled as a non-dramatic epilogue; but in each play the second act gives evidence of great dramatic power.

It is unfortunate for the reputation of Brieux in America that these two plays should have been brought to the attention of the public in preference to any of his greater compositions. Brieux is not only an earnest and impassioned lecturer; he is also a great dramatist. This fact will become apparent if Messrs. Klaw and Erlanger can be persuaded to carry out their promise to present an American production of this author's masterpiece, "La Robe Rouge." Meanwhile, those who remember the late Laurence Irving's production of "Les Hannetons" will not need to be informed that it is by no means the constant custom of Brieux to allow his thesis to interfere with the orderly development of an artistic structure.

From the technical standpoint, "Maternity" is one of his poorest plays. Brieux admitted this himself, when, after the first production of the piece, he wrote the whole thing a second time. It was this second version that was presented in New York, in an excellent translation prepared especially for the occasion by Mr. Benjamin F. Blanchard. Though by no means adequately representative of the dramaturgic genius of Brieux, "Maternity" was well worth seeing. Despite the fact that the structure of the piece was inartistic, it still seemed a privilege to listen, in a New York theatre, to a dramatist who had something to say.

Mr. Richard Bennett should be commended for his own admirable performance of the part of Julien Brignac and for the general excellence of the supporting company that he assembled to present the play. He should, however, be reproved for his meretricious method of advertising the production. There is nothing shocking in the theme of motherhood, and nothing scandalous in the author's treatment of this subject. Brieux, being a great man, is a writer of dignity and taste. Mr. Bennett made the mistake of advertising "Maternity" like a peep-show at a circus,—as if it were a nasty thing intended for the titillation of the prurient. Thereby he did dishonor to that member of the French Academy who, at present, is our guest.

"ROSEMARY"

"MATERNITY" was written in 1904; "Rosemary," by Louis N. Parker and Murray Carson, was first produced in 1896. These two plays were composed within a single decade; yet there seems to be a century between them. At a time when French dramatists were looking seriously at life, the majority of British playwrights were still writing sentimental twaddle. "Rosemary" was written three years later than that great and epoch-making English drama, "The Second Mrs. Tanqueray"; yet it belongs to the earlier Robertsonian type—the type that had attained supreme expression in Pinero's youthful piece, "Sweet Lavender."

"Rosemary" seems old-fashioned to-day, not so much because the last act is merely a lengthy soliloquy, as because it exhibits an attitude toward life that is childish and inane. It is a treacly, goody-goody, wishy-washy play, written apparently for an audience of girls of twelve. Everybody is so sweet and pure and good and kind and gentle that the grown-up auditor begins to long for the boisterous entrance of some Falstaff, to fill the air with wholesome blasphemy. It is an interesting indication of the turn of the times that more grown-up people frequent the theatre nowadays than a score of years ago. Many people at the present time are capable of seeing Elsie Ferguson's great performance of the

(*Continued on page 106*)

Ovida
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36 Bust Reduces to 34
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Constructed of Elastricot, scientifically contoured to nature's model, the Ovida is the most successful Figure-Shaping and Health-Making garment yet invented.

With or Without Adjustable Shoulder Straps
Regular sizes 32 to 52

The Trade Mark Ovida stands for perfect fit, splendid value and entire satisfaction.

Look for the Label Ovida
Protected by U. S. Patent and patents pending
SOLD AT LEADING STORES
Send for handsome Free Book of Spring Styles
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"Just Nature's Way"

My Beauty Exercises

Will make you look Younger and more Beautiful than all the external treatments you might use for a lifetime. No massage, electricity, vibration, astringents, plasters, straps, filling or surgery—**nothing artificial—Just Nature's Way.**

Results come soon and **are permanent.** My System makes muddy, sallow skins clear and the complexion as **fresh as in girlhood**; firms the flesh, and never fails to lift drooping and sagging facial muscles, **removing the wrinkles** they cause. The too thin face and neck are rounded out and hollows filled in. No one too old or too young to benefit.

My System makes double chins disappear quickly and it leaves the **flesh firm** after the superfluous fat is worked away.

My beauty exercises are supplemented by special work to make **the figure** more **shapely** and youthful; instructions to beautify the hair, eyebrows and eyelashes, hands, nails and feet.

No matter how tired, five minutes of my Facial Exercise will freshen your complexion and give it **a most exquisite coloring for a whole evening.**

Write today for my New Booklet on Facial Beauty Culture, Body Culture and New Beauty Suggestions—FREE.

If you tell me what improvement you would like, I can write you more helpfully.

KATHRYN MURRAY
Dept. V22, 209 State Street, Chicago
The First Woman to Teach Scientific Facial Exercise

Be Your Own Beauty Doctor

Cuticura Soap and Hot Water

Preceded by light touches of Cuticura Ointment quickly clear the skin and scalp, soften and whiten the hands and promote the natural beauty of the skin and hair.

Samples Free by Mail

Cuticura Soap and Ointment sold everywhere. Liberal sample of each mailed free, with 32-p. book. Address post-card "Cuticura," Dept. 133, Boston.

Canned Heat

Here's a can of paste that looks like cold cream—and is just as safe.

Take off the lid—touch a match to the paste, right in the can, and you have the clearest, hottest flame you ever saw—just what you want to boil an egg or heat baby's bottle.

Quicker, hotter, easier than gas or electricity—no wires, no tubes, cannot spill.

Ask your dealer or send ten cents for a sample can—with a frame (to put your kettle on) *Free*, post-paid. Catalogue of Sterno cooking devices and Recipe book sent Free.

S. STERNAU & CO.
Dept. V, 305 Broadway
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Sterno
Canned Heat

B. & P. Wrinkle Eradicators or Frowners

smooth out the wrinkles and crow's feet that mar your beauty.

They are absolutely harmless—simple and easy to use—a toilet necessity. Made in two styles. **Frowners** for between the eyes, **Eradicators** for lines in the face.

Either kind sold in 25c., 50c. and $1.00 boxes, including a booklet "Dressing Table Hints" at drug and department stores everywhere. If your dealer cannot supply you, sent direct, postpaid, on receipt of price.

B. & P. CO. (Two Women)
1790 East 68th St. Cleveland, Ohio

My dear! she looks so much Older!

OVER the teacup! Those unkind remarks—unkind, but frequently truthful. For a slight change in contour, a faint wrinkling or marking of the skin, a noticeable fading of the complexion—these add YEARS to one's age, that is, in the eyes of one's friends. And there is really not an iota of an excuse for the woman of today to lose one bit of her youthful attractiveness. For every woman can do what hundreds of Miss Arden's clients have done for years, and keep the skin and complexion in the pink of condition, the facial contour firm, well-molded and youthful, by devoting ten minutes each day to proper treatment with the **Venetian** Preparations. To explain:

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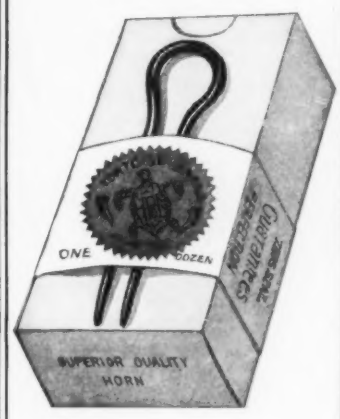

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SEEN *on the* STAGE

(*Continued from page 104*)

heroine of "Outcast" without ejaculating, "Isn't she just dear!"; but only eighteen years ago it was necessary for Maude Adams to evoke this ejaculation by her performance in "Rosemary." It takes time to educate the public to a serious interest in life: *e pur si muove*.

Mr. Parker is undeniably a pretty writer. He can always write dainty dialogue for the sort of characters that treasure faded flowers. Furthermore, he has a rather charming taste for literary tradition: he has read Dickens, for example, and has not forgotten him. The characters in "Rosemary" are all traditional; the crusty sea-captain, for instance, comes down all the way from Congreve. The play is a good example of its kind; and the objection of the present writer is not to the example but to the kind itself.

"THE SHOW SHOP"

"THE SHOW SHOP" was written by Mr. James Forbes; and the fact that its title is utterly unpronounceable by anybody who has ears to hear should not be permitted to deter the public from discovering that it is the best play that Mr. Forbes has written since "The Chorus Lady." This author has a rare talent for observing character, and a gift for writing humorous dialogue that is little short of genius; and both these merits are exhibited at their best and brightest in the first two acts of "The Sh—— Sh——" — no, the title can't be read by any one with ears.

The present play (this phrase, at least, is easily pronounceable) is a satire of the artificial world behind the footlights. There is a superstition among managers that no play that deals with actors, and the way that plays are made, can ever be popular with the public; but Mr. Forbes has laid this ghost by making his actors very real and treating them as human beings. This reality of treatment is evident, at least, throughout the first two acts. The third act exhibits the rehearsal of a very bad passage in a very bad play. In this act, Mr. Forbes renounces his originality to tread traditional ground. A commentator who desired to don the cap and gown—a rather funny costume by the way—might look up the exact date of "The Rehearsal," by the Duke of Buckingham, which was produced—as the present writer remembers only vaguely—in the latter half of the seventeenth century; and an allusion to "The Critic" of Richard Brinsley Sheridan might also be dragged in for the purpose of convincing Mr. Forbes that his third act is a little lacking in originality. The chief value of these pedantic annotations on the present play is that they may become of service to Mr. Forbes as soon as he is sued for "plagiarism" by some disappointed author who may claim that he "invented" the idea of a rehearsal-scene.

In the third act of the present play, the actors appear only as actors, and the author is therefore required to sacrifice that keenly human sense of characterization by which he had succeeded in making them seem real throughout the first two acts. In his fourth and final act, Mr. Forbes endeavors to scramble back to life itself, and to treat his actors once again as human beings; but this belated effort to reachieve reality is not entirely successful. But, despite the fact that the second half of the composition is much less successfully artistic than the first half, the present play may be recommended to the public as an unusually brilliant and delightful entertainment.

"SINNERS"

THE latest work of the prolific Mr. Owen Davis, entitled "Sinners," might be judged from either of two antithetic points of view. If it were judged as "a criticism of life" (in other words, a work of art), it would have to be dismissed as a sentimental fabrication; but if it were judged as a popular melodrama designed for a provincial public, it would have to be admired for its theatrical efficiency. The thesis and the story are untrue; but the characters are real enough and the dialogue—particularly in the comic passages—is rather more than adequately written.

The theme of "Sinners" seems to be that it is easier to be good in the country than in a big city like New York. This thesis, as the late Clyde Fitch endeavored to demonstrate in his final drama, called "The City," is totally untrue; but it has long been accepted as an axiom by the majority of theatre-goers. The heroine of "Sinners" is about to go to the bad in New York, when a sudden message recalls her to the bedside of her dying mother in a little hamlet of New Hampshire. To this hamlet she is soon pursued by the entire group of wicked people that had come so near to leading her astray in the metropolis. Breathing the pure air of New Hampshire, these wicked people, one after another, go to the good; and, in the end, we discover that virtue has become triumphant through the mystic urging of environment.

It would not be difficult to look askance at this play, because the highly moral sentiment is laid on rather thickly; but the workmanship of Mr. Davis is so good, according to its kind, that the piece can not be set aside so easily. The author may be talking utter rot; but he talks this utter rot so well that his play arrests attention and remains at all points interesting. Though Mr. Davis may not be regarded as an accomplished lecturer on life, it can not be denied that he knows how to build an interesting play, to invent interesting acting parts, and to write interesting dialogue. Despite his manifest defects as a literary artist, he has been gifted with that rare and wonderful sense—the sense of the theatre. He never quite allows his auditors to regret that they did not stay at home.

"SECRET STRINGS"

THE trouble with "Secret Strings," by Kate Jordan, is that it was written by a practised writer of fiction instead of by a practised writer for the stage. The dialogue is very wordy. Words, words, words—to quote that great dramatic critic, the philosophic Prince of Denmark—retard, at many moments, the onrush of the action. The story is intensely dramatic: all it needs is to be dramatized. A professional playwright would go through the manuscript with a blue pencil, and replace a world of words with a world of kinetoscopic action.

Another disadvantage to the piece is the fact that M. Lou-Tellegen, acting uncertainly in English, is required to retard the tempo in order to make his utterance intelligible. If he could have played the same part in French, he would have played it nearly twice as rapidly; and this accelerated tempo would have added to the interest of the performance. M. Lou-Tellegen is a picturesque performer of such old-fashioned parts as Don Alphonse de Ferrare in Victor Hugo's noted melodrama of "Lucrèce Borgia": he would make an ideal Don César de Bazan in the happy-hearted piece of Dennery; but he is not at ease in modern clothes and in a modern setting. Less gifted actors—like Mr. William Courtenay, for instance—might have rendered a far more effective performance of the villain-hero of "Secret Strings."

The plot—to adopt the technical terminology of the late O. Henry—reveals a double cross that is theatrically interesting; but altogether too much time is wasted in the exhibition of the narrative material

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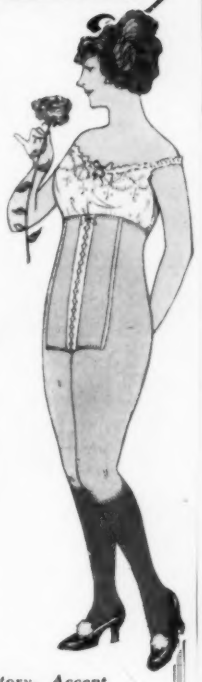

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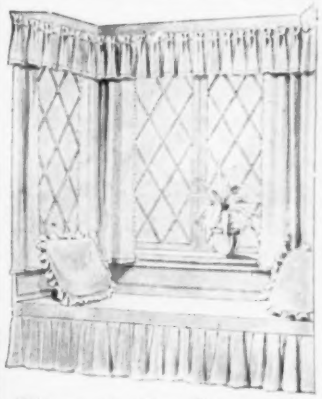

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PARIS PREPARES THE SPRING MODE

(Continued from page 18)

For the soldiers at the front a new arrangement has been made. They can not go to the theatre, so the theatre is to go to them. Mrs. Seymour Hicks and a company of English players numbering twenty-two will cross the Channel and go to the front—or as near the front as possible—in motor-cars, and will give performances in halls, under canvas, or in the open air, wherever soldiers not on duty congregate. With portable pianos, a cinematograph, and, as Mr. Hicks amusingly put it, "songs popular and unpopular," the soldiers will be well entertained; while in their turn the English players will be thrilled by the "Marsellaise" and the "Brabançonne."

THE "PAQUET DU SOLDAT"

Everywhere in shop-windows are displayed "comforts" for the men at the front—water-proof sleeping blankets, helmets, *chaussettes*, and every kind of knitted garment that could be imagined or devised. A window on the rue St. Honoré formerly devoted to the dainty fittings of the boudoir is now piled high with skeins of woolen yarn. In other windows the various articles composing the *paquet du soldat* are exhibited in a display which includes even chocolate and cakes.

The Riviera, as a whole, is practically deserted. The hotels are open but are only partially filled with guests, and it is unlikely that there will be much gaiety in the resorts at the base of the *Alpes-Maritimes* this winter. The Casino at Monte Carlo is not yet open, although one may lose money at roulette or *trente et quarante* at the Sporting Club from eleven in the morning until eight at night, and lose more later at baccarat.

The Hotel St. James, which the Prince of Monaco has made into a convalescent home, will soon be filled with wounded British officers; while a great number of soldiers, among whom are many Singhalese, are being cared for at the Palais de Soleil, the Riviera Palace Hotel, and the Hotel Alexandra.

THE RIVIERA SEASON

There is scarcely any doubt that Monte Carlo as well as the Riviera generally will be dull this year. Many of the Allies' wounded have been sent to the Côte d'Azur, so the hotels are full of wounded soldiers. Among them are English officers, who are accompanied by their families, but social gaiety is hardly possible under existing conditions. Several express trains leave daily for the south and these trains and the hotels of Pau, Biarritz, and the Riviera are widely advertised, but with so much sorrow and anxiety throughout France, one can not expect a gay season anywhere this winter.

E. G.

TIPTOE STYLES AND LAST FASHIONS

(Continued from page 55)

boots of the season, as will also the model of white buckskin and brown leather shown at the upper right on page 55.

Evening slippers are still of extreme interest—dancing not having abated perceptibly—and there are one or two interesting facts to be related concerning them. Brocades are said to be on the wane, and in their stead we shall have plain colored satins—sometimes in contrast to the costume. The braided slipper, such as that shown on the figure at the bottom of page 55, is very smart and is growing in favor.

This model may be worn in some combinations as an evening slipper and in others as a semi-evening slipper. It is especially attractive either in white satin braided in black or in unusual combinations such as yellow and blue satin, with the braiding done always in the darker color on the lighter one.

At the left of the braided slippers is shown a pair of daytime slippers in a combination of black patent leather and dark brown suède. This model may be had in other combinations of colors and materials.

Just at the right of the braided slippers a pair of smart Oxfords for daytime wear is sketched. The Oxfords shown are in a combination of tan Russia leather and yellow buckskin, but this model also may be had in other combinations.

At the lower left of the group of models at the bottom of page 55 is shown a high, bronze, many-strapped boot for restaurant and semi-evening wear. These boots are elaborately trimmed with bronze beads. This type of slipper promises to be greatly used, not only this spring but on into the summer and autumn. Strapped evening slippers are also greatly in vogue. Small rhinestone buttons or buckles, often with velvet inset to match either the color of the slipper or the gown, will be used as trimming for these slippers.

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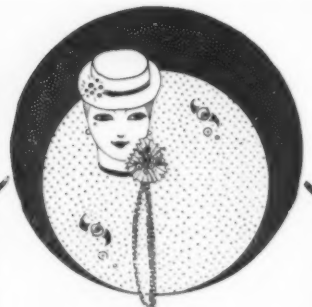

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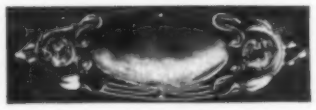

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Chief among the attractions at the fashionable Christmas present sales in London was a Birkenruth poster. An actual Vogue Lady was cut from a cover, silhouetted against a silk panel, trimmed with bits of lace and ribbon where lace and ribbon should be, and sold—oh, for any price

TO-NIGHT'S THE NIGHT IN LONDON

WHEN my cousin, the Captain, proposed to wind up his leave with a supper-dance on New Year's Eve I didn't floramac-flimsey a bit. I said, "Certainly," at once, though I really had nothing to wear except some old Callot rags made centuries ago, just before the war.

I made a magnificent appearance in the motor, however. My cousin, the Captain, who has an eye for a smart lady, spoke of it and demanded an explanation. It was this way. Annie de Grey had loaned me her almost-all-sable coat and with this mantle of elegance covering my passée evening frock, I was, indeed, a mystifying vision. Annie bought the coat last July for a mere lullaby, expecting to have a lovely time in it this winter. But she has never had it on, if you please; she has gone about doing good works with a blue nose and shivering shoulders, rather than run the risk of having people think that she bought the coat since the war began.

But I didn't care. It was New Year's Eve, the one night of the three hundred and sixty-five in London when everything goes except the clock. Following ancient custom, clocks were stopped in all the smart hotels. The fatal "closing hour" had been extended to half-past two in the morning. This of itself was an exciting event, society having had, for several parched moons, nothing more bucking up after ten o'clock than ginger ale.

BACK TO OUR MUTTONS

But to our supper: Where is the place to go on New Year's Eve in London? There was a nice embarrassment of choice. At the Savoy, there were tables for two thousand guests; they were being tucked into every possible nook. The band of the Cold Stream Guard was there, and a Russian military band, too; 1915 was to be heralded in by such a fanfare of trumpets by these massed music-makers as would drown the thousand bells of London. The dance to follow the supper was to recall the Midnight Ball in the number of guests if not in extravagant gaiety. Through the mysterious awning was constantly disappearing the present particularly romantic combination of the London night, a tall slim chap in faultlessly cut khaki and "on his arm," as the dear Victorians said, a radiant lady wearing shimmering satin and fur, and paste-studded tango slippers and an air of conquest.

A Savoy affair has its own allure, *certainement*, but on New Year's Eve London has many inviting temples of mirth. At the Carlton the best hotel orchestra in London, aided by a crowd of soulful Rumanians, began playing the supper crowd to places almost before the last dinner guest had gone. The spacious, gracefully severe, white and gold rooms of this hotel were a mass of flags and flowers—orchids, Richmond roses, lilies-of-the-valley, early spring flowers, and heaps of white and mauve lilac. Every corner had its New Year's group of glitter and chic. In the small Charles II room one danced, following a little supper composed by the *maitre-chef* of Europe.

DOWN PICCADILLY

To drive down Piccadilly to the Piccadilly Hotel was a journey also in the picture. Here is the most elaborate grill-room in London, not to mention the brilliant French restaurant in the period of the great Louis, crystal-hung; on the whole the place is fairyland à la carte. The Piccadilly Hotel was filled with tall pink lilies, miniature Christmas trees, Russian violinists, and girls of incredible prettiness. One can account for the decorations and the strings, but where did all the gray-eyed, red-haired, strawberry-skinned girls come from?

These are but glimpses. Every supper room in London had its own way of greeting the unknown and fearful newcomer, *Monsieur Dix-neuf Cent Quinze*. Night-clubs, the dear departed, came back to life for one gay moment. In one way all the *rêve llons* were alike, the modest and the magnificent, those of the half-crowners and those that offered gaiety for a guinea. Everywhere, in the flowers on the table, on the dance-cards, on the menus, on the walls, were the flags of the Allies. Everywhere the 'Brabançonne," the "Marseillaise," and the Russian hymn alternated with "God Save the King," "Rule Britannia," and the immortal "Tipperary." Everywhere were soldiers in the uniform of privates, improving every golden moment of their precious leave.

After all, it did need a bit of deciding to be sure where to linger longest on New Year's Eve. But my cousin has a flair in these matters, and toward the Café Double we saw this menu flashed in electric lights just as the last chime of 1914 sounded. The menu, by the way, was composed by a poet, the same poet who rechristened frogs legs *Nymphes à l'Aurore*, who invented the "*Bombe Nero*," a flaming ice, and who gave New York one of its most fashionable bulwarks, the *Pêche Melba*.

Natives
Consommé de Volaille
Filets de Sole Aurore
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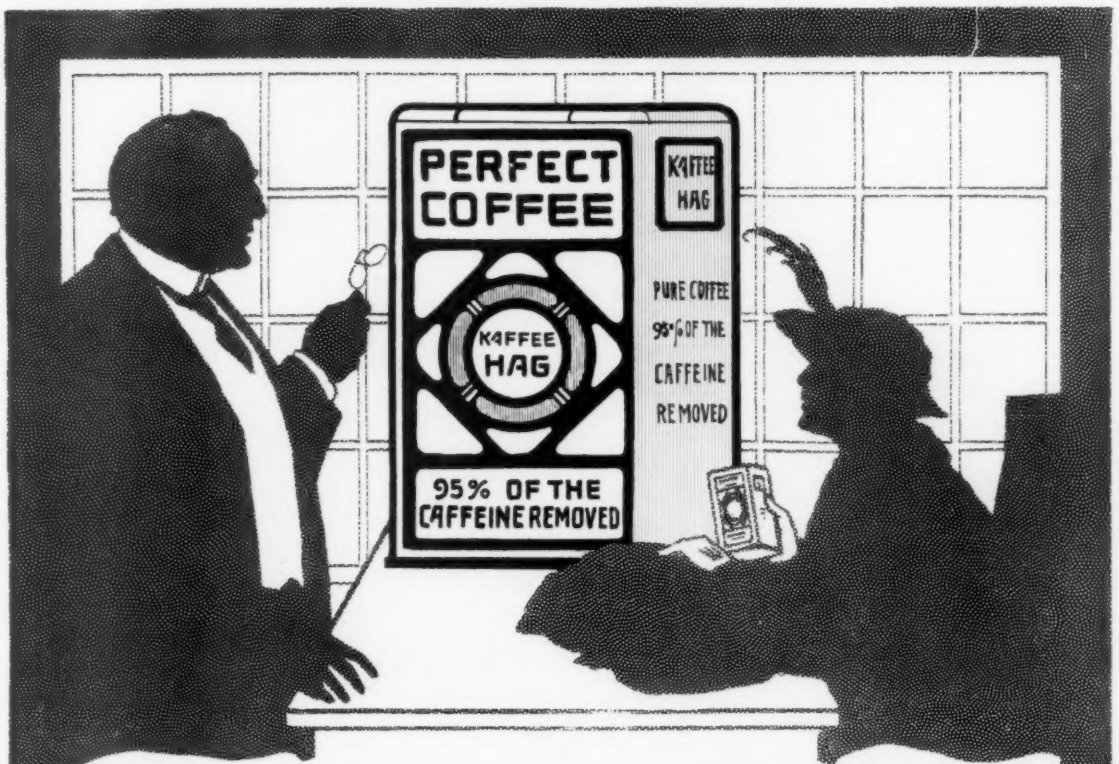

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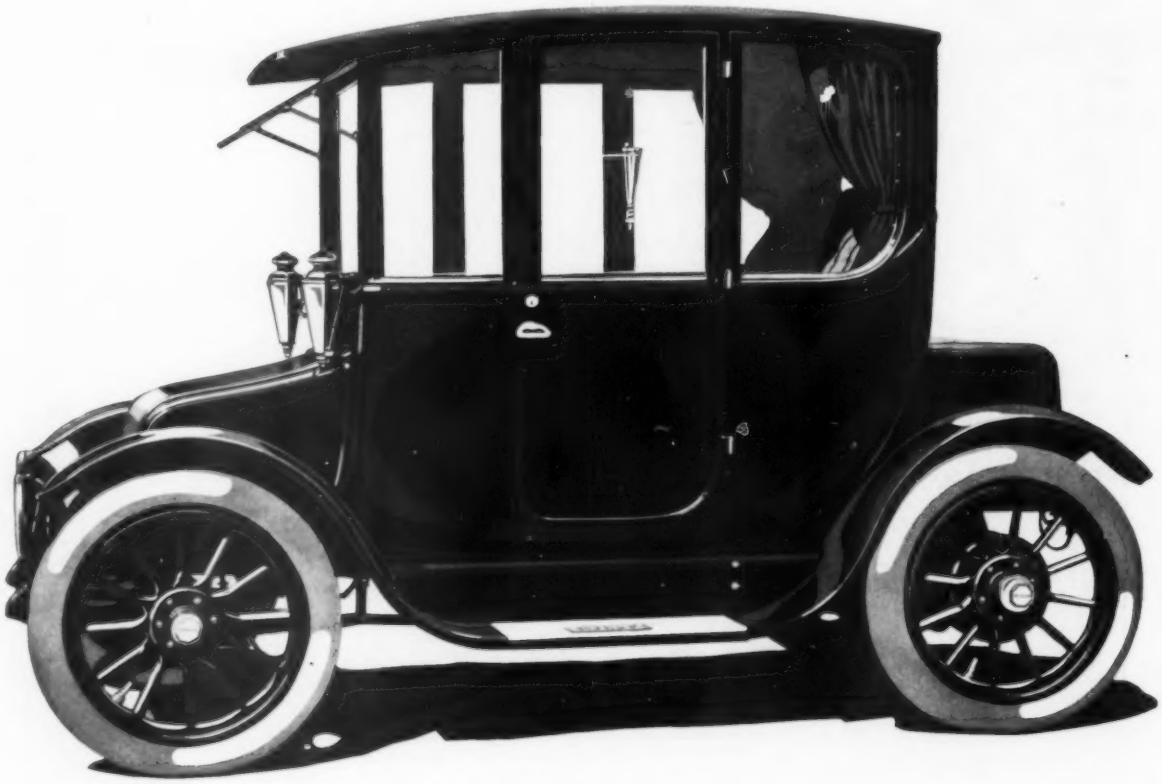

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